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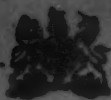
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Music and Letters

APRIL, 1924

VOLUME V.

NUMBER 2

THE LYRIC IMPULSE

It is a significant fact, though its significance has as yet hardly been sufficiently recognised, that through the whole history of literature, lyric poetry in all its great blossoming periods has been closely associated with music. The name (with the thing) was given to modern Europe by the Greeks, and shows at once that such poetry was by them associated with the lyre; it was inconceivable without it. It may be doubted whether any Greek thought of a lyric, say of Sappho, apart from its musical accompaniment: Sappho was a musician as much as a poetess, and so too were all the other melic poets. Hence we find here a growth of lyric poetry which has set for all time an unsurpassed model and standard. We see exemplified in the Greek Lyric all the qualities the world has since associated with true lyric poetry—namely, simplicity and directness, a high rapture (the "lyric cry"), but above all, perfect harmony in diversity of metre, freedom of construction and apparent spontaneity, checked and held together by the binding force of musical rhythm. This lyrical stanza, rejecting the fetters of a fixed succession of similar feet, obeys the laws of a higher unity only describable as musical. (Later pedants, because of the combination of different feet, labelled it *Logaoedic*—prose-poetry.) It will be the purpose of this paper to show that the very essence of lyric poetry, what differentiates it from other verse, is indissolubly bound up with music.

The history of Greek Lyric poetry shows that such poetry could only thrive while music was part and parcel of daily life: every free Greek

was taught to play, and sing to the lyre; every Greek gentleman was expected to be able to take his part in social gatherings by taking up the lyre in turn and singing (the specifically social lyrics were called *Scolia*). Naturally the music, like the words, was simple and straightforward and its appeal direct; the virtuoso was so far happily unknown—with his advent came the end of the great period of Greek lyric. Nor do we hear of music being a rare gift, nor of people with "no ear" or "no voice." The Englishman naturally thinks of our own great lyrical period, the Elizabethan, when every gentleman could be expected to take part in the singing of madrigals, etc., at sight.

Such were the conditions of the perfection of the Personal lyric of the Greeks; similar conditions apply to their unapproachable Choral lyric, though here greater complexity was rendered possible by the addition not only of music but of dancing—hence the origin of *strophe* and *antistrophe* with their elaborate metrical correspondence. Here, though the professional element was still unknown, a certain amount of practice was necessary for performance; but the art was still national—the small expense was borne by the State, and the audience was the whole free population except the actual performers. The poet was his own musician in these simple and happy days: when the music became elaborate (not without violent protests, on moral as well as æsthetic grounds) the words sank almost to the level of the Italian opera—witness the notorious *Persians* of the great *maestro* Timotheus, recently recovered from the sands of Egypt, our oldest papyrus.

From these considerations it becomes clear why the only form of lyric which has perennially bloomed is that which has (till the advent of modern methods of education) always satisfied these conditions, namely, the folk-song. Even nations who have been notoriously deficient in literary lyrics, *e.g.*, the Romans and French, have had their folk-songs, full of freshness, sincerity and melody—true lyrics.

A glance at history will illustrate our theme. We may pass over the Hebrews, though the songs (for example) of Miriam and Deborah are good illustrations of the union of poetry with music (and dance) in the expression of emotion, while the recurring *Selah* of the Psalms, which means simply a musical interlude, again reminds us of the prominence of the music. The Semitic races have always been susceptible to musical influence, and readers of the *Arabian Nights* will remember the wide diffusion of musical improvisation among the Arabs, and the devastating effects of the impassioned strains.

The Romans learnt the Greek lyric metres, but unfortunately not the music (by this time probably lost, as contemporary Greek papyri never show any traces of musical notation). Hence the lyrics of

Horace are totally deficient in all the qualities mentioned above as essentially lyrical; the passionate Catullus is far more lyrical, partly, at least, because of his closer adherence to Greek models and Greek simplicity. Needless to say, the Roman age was an age of virtuosi, and music the hobby of a few.

Latin lyric first appears in a living way in the hymns of the Church. The people had never been without its own lyric poetry (though this has almost entirely perished): the Church grafted it into the Hebrew stock with wonderful results. We are told that the heretics owed much of their success to the use they made of song; the arch-heretic Arius actually wrote Sotadeans (corresponding to the lowest type of music-hall ditty) to help the cause. So we find the orthodox Augustine writing popular accentual trochaics to help in his fight against the Donatist heretics—one of many cases where the Church has learnt from her opponents. From this time onwards music became an important factor in the Church, not only in public worship but in the home (*e.g.*, the hymns of Apollinaris) and at banquets (Methodius), just as later we find the Huguenots singing the psalms of Marot while at work, and on all occasions of daily life—to popular tunes. The principle of not letting the devil have all the best tunes would have seemed quite natural to the Fathers of the third to the fifth centuries, who are constantly speaking of spoiling the Egyptians.

We need not dwell on the fine hymns, Greek and Latin, still sung in churches of all denominations, which thus arose, culminating in the magnificent Proses or Sequences (definitely written for the music) which flowered in what is popularly supposed to be the desert of barbarism of the middle ages. It is enough to point out that in language and metre alike the sequences are deliberately popular, breaking entirely with the classical tradition, and written by men who were otherwise neither great poets nor great musicians; never for a moment did they lose touch with music and with the people.

Apart from their intrinsic merit, these hymns gave us our modern metres; from this date (about the twelfth century) modern lyric may be said to begin. (Though the enquiry is full of interest, it would take us too far out of our course to show here how modern metres can be traced through mediæval hymns to the popular metres of Greece and Rome.) Now we begin to hear the morning sweetness of Provençal, Old English, Old French and Old German lyric. It is surprising how much of this early lyric has come down to us in musical manuscripts. "Sumer is i-cumen in," is an example familiar to all; not a great poem, but lyric heart and soul, and a worthy ancestor of the greatest body of lyric poetry the world has yet seen; we note that the text is

accompanied by a Latin hymn to be sung to the same tune, an instance of the close connection of religious and secular song.

But this is not all; if we examine the popular music of the thirteenth century, we are struck by its clear and unmistakable rhythmical structure, which appeals to us in quite a modern way; we feel that the parallelism of the strongly marked musical cadences demands corresponding expression in the words. If we sing the words, we feel that mere metrical correspondence is not enough; the ear insists on that verbal correspondence which we call rhyme: and the elaboration of rhyme is in fact the second great achievement of mediæval verse.

Rhyme already occurs in a tentative and sporadic way in hymns as early as the fourth century; but owing to restrictions placed on Church music at various times from the fourth to the ninth centuries, which severed it from the music of the people, the growth of rhyme was checked, and it came to be used mainly as a barbaric ornament of classic metres: when the popular element once more began strongly to influence the hymns of the Church (the result, perhaps, of increased facilities of communication, and the advent of the wandering students and friars and of the itinerant jongleurs) the growth of rhyme progressed rapidly, as the natural outcome of the new music and the new poetry. Learned music soon went its own way once more, Latin Church poetry soon declined, but the stream of modern European lyric had started on the path along which its greatest triumphs were to lie.

In England, as on the Continent, the stream goes on—hesitatingly at first, with many an awkward turn to negotiate—till in the Elizabethan age it bursts into full flood, our greatest lyrical and our greatest musical periods coinciding. This does not necessarily imply that the age of Keats and Shelley, for instance, did not produce a volume of lyric poetry of equal bulk and of equal excellence. Great poets will always write great lyrics, unless overwhelmed by tradition (as in our Augustan age, where the few good lyrics were written by very minor poets): but in the Elizabethan age we find that not only the Shakespeares and the Spensers, but the Lodges and the Nashes and the anonymuses turn out lyrics of the purest and sweetest and most lyrical by the thousand—with no doubt thousands more lost, or still waiting to be found in manuscripts or song-books.

The explanation is to be found in the wide diffusion of general musical culture and lack of professionalism; because of this the poet never lost sight of the music which was to accompany his words. Most of the Elizabethan songs were written to definite tunes; others

were definitely written for musical performance; often the poet (*e.g.*, Campion) was his own musician. Hence even in the slightest of these poems we are apt to find with a thrill the most surprising verbal harmony, and that inevitableness of expression which we call the lyric cry: they are true lyrics; they are songs. This is why, in its way, the Elizabethan lyric has never been equalled. We may find greater poetry, but never more lyrical.

With the Puritan reaction, and the Continental tastes of the Restoration came the great change. The Elizabethan traditions of music as a part of general culture lingered on for a time, as we see from Pepys; but the King's French fiddlers and, later, the Italian virtuosi, vocal and instrumental, gradually transformed music into the monopoly of a favoured few; the age of Pope and Addison was the beginning of the age of concerts, the Italian opera and the *da Capo* aria; musical culture, thus severed from its roots in the life of the nation, was dealt a blow from which it still suffers.

As in the case of poetry, here too, genius has not failed to keep the lamp burning—in fact, music has won some of its greatest triumphs in the last two centuries; but it has lost its connection with national poetry, and its influence on it, to the detriment of both.

The general line of development on the Continent was the same, but whereas in England it is music which has chiefly suffered, on the Continent it has been chiefly poetry; this is due partly to historical considerations, partly to the erratic and incalculable incidence of artistic genius; the spirit bloweth where it listeth. But even here we note that Bach is the culmination of a long course of development centring round the truly national chorale, Haydn is saturated with Croatian folk-song and dance, while the art of Schubert, Chopin, Weber, and even Brahms, is all in different ways deeply rooted in the national song of their countries: and these names include the great originators, the pioneers, in music. The art of Mozart, Beethoven and Wagner (even these, of course, were not uninfluenced by folk-song) lies more in the development than in the origination of ideas, and is distinguished rather by its architectonic than by its lyrical quality.

Returning to literature, we see that the outstanding feature of these two centuries was the Revival of Romance. Even when the classical tradition still held sway, Burns astonished the age with his outbursts of pure lyricism, a poetry to a degree unparalleled in modern times springing from the national music; in fact, much of his best work is nothing but a refashioning of the old songs, suggested by the tune and reminiscences of the original words. A somewhat similar

phenomenon is Béranger—at once the most national and the most lyrical of French poets—whose work is likewise inconceivable without the inspiration of the old tunes. When we turn to Germany, we find that the inspiration of Uhland and the national poets, in many ways the most influential school of the Romantics, flows from their loving study of the old national songs.

It is, of course, admitted, that the re-birth of lyric poetry, perhaps the most essential characteristic of modern Romanticism, is everywhere traceable to the influence of folk-song—if not at first-hand, then at second or third-hand. Even those poets who were personally quite indifferent to music, yet to music ultimately owe the form and even much of the inspiration of their lyrics. If Keats is inspired by the Elizabethans, then he owes his inspiration to music; if Shelley is inspired by Æschylus, he owes his inspiration to music; if Rossetti and Swinburne are inspired by Mediæval lyric and Sappho, then they, too, are inspired by music, even if they themselves never heard a note.

However, this is straying outside our original theme; it is not intended to assert that great lyrics cannot dispense with musical inspiration—though in the last analysis this is probably true—but that the great ages of lyric poetry must have been predetermined by certain conditions, and that, in the absence of any general cultivation of poetry, these conditions are best found in the general cultivation of music. Again, the mark of a great age of poetry is not necessarily the frequency of great poems, but the wide diffusion of sincere and honest workmanship—in other words, as was hinted above, not of great poetry but of true poetry.

When we get widely distributed culture without sophistication, and amateurs without virtuosi; when arts are recreations not "accomplishments," we may hope for a revival of lyric poetry—the truest test of a nation's poetical capacity. But after two hundred years of "celebrities," *E in alts.*, ballad concerts, Italian opera and minor musical examinations, what can we expect? There is one ray of hope; our comic songs have never been as bad, musically, as our serious ones.

W. B. SEDGWICK.

A NOTE ON FREDERIC CHOPIN

THE musical world is very like a whale—its receptivity is controlled in such a manner that it rejects the large but swallows the smaller fish. Whether this is zoologically true I do not know, but corroboration for it can be found in the *Just so Stories*, and its contradiction in the Scriptures.

But, true or not, the great names of music are constantly coming before the bar of criticism only to be rejected, while the smaller fry escape notice and slip through without hindrance. The passing of centuries has seen the temporary rejection of Byrd, Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Wagner, Scriabin and others still more modern, but the passing of a century has seen no alteration in the position of that pole star, Frederic Chopin. This remarkable man, one hundred years ago, was bringing into existence a series of works, the greatness of which has never been questioned. It is true, perhaps, that Beethoven's last piano compositions have also never been questioned, but if they have escaped criticism it is only because they have missed popularity. But with Chopin it is different. His greatest works are, almost without exception, the best-loved. No man has such an invincible immortality as Chopin. In every concert-room, in every school-room, in every drawing-room, he is an honoured guest; he is the confidant of every lover, he is the friend of every mourner; he is the companion of old age, he is likewise the companion of youth. This unique position he won for himself, not by power, but by charm.

Before I attempt to analyse his music, I wish to repeat, with some comment, a few truths about the man himself. He was the only great composer who lived for the pianoforte alone. In fact, he is almost an incarnation of the pianoforte. The keyboard and pedals of his instrument were made, not of ivory and wood, but of flesh and blood, mysterious partners in his compositions who contributed as much towards their beauty as did his own most fertile brain. We may go even further and say that the pianoforte contributed all the essential features of his music while he supplied it with the necessary raw materials.

Another characteristic of Chopin as a composer is his suicidal selfishness. As a pianist he wished to keep all his music under his fingers, and to do this he translated all the ideas that Nature gave him into

terms of the pianoforte. A composer ought not to determine to confine himself to one medium of expression, but, being a mouthpiece of Nature, he should feel himself free to express whatever Nature breathes into his soul, it may be a violin solo, a 'cello solo, a song, or a symphony. But Chopin cared for none of these things. Music that was in its essence a violin solo, a 'cello solo, a motet, or even a drum fanfare, he brooded over until he found its sublimation in the piano. Thus, while depriving music generally of her rights, he gave the piano many perquisites and effects that were not strictly her due.

Let us now turn from the man to his music. His melodies are made in two qualities; those which he wrote with the co-operation of the pianoforte are unsurpassed in beauty and grace; those which he wrote without its co-operation are frequently cheap and occasionally vulgar. Was there ever a more anæmic tune than the slow movement of the B minor Sonata? Why it is so entirely lacking in vitality is difficult to say, but personally, I think, that it is due to the vacillating outline which crosses and recrosses one note eight times in the first four bars, a misdemeanour in any circumstances, but a crime when that oft-recurring note happens to be the major third. This prominence of the major third (a note which always sounds slightly louder than the rest of the scale) ruins a melody as much as the preponderance of the deep sound "ong" destroys the flow of a line of verse. But the opening melody of the F minor Nocturne is even more unworthy of its author and must certainly be ranked among the seven worst tunes in the world. That Chopin ever tolerated or encouraged such a vulgar little creature can only be explained as an instance of the ill-considered and injudicious philanthropy of a great man. Its jaunty, self-satisfied rhythm suggests a type of person, which Isabella Thorpe would have confidentially described as a "quiz." And just as some apparently quiet and respectable people reveal an unexpected strain of coarseness when their pulses are quickened by excitement, so this tune reveals its inherent vulgarity if we play it a little bit faster than usual. It now sounds like a Bank Holiday tripper song, and the following Hampstead-Heathenish refrain springs naturally to the lips: "Me and Sue were walking hand-in-hand." But enough—let us turn to his successes.

Until the time of Chopin, composers had written *for* the pianoforte rather than *with* the pianoforte; that is, their music, though perfectly suitable to the pianoforte, is in no way dependent upon its peculiar genius, with the exception of one or two of Bach's preludes, and an occasional passage in Beethoven. We are fortunate to possess a tune written both by Beethoven and Chopin. The tune has practically the

same outline in both instances, and if honour for its origination is due to anyone, it is due to Beethoven, who composed it when Chopin was still a child. The tune, as Beethoven wrote it, is the opening theme of the last movement of the little Sonata Op. 79. The tune, as Chopin wrote it, is the tune of the Etude in G flat Op. 25, No. 9, fancifully known as "The Butterfly." What an immense difference lies between these two settings! Beethoven's treatment is adequate, but Chopin's is magical. Beethoven's tune could be translated into a dozen different mediums; Chopin's could not be translated into any other medium without entire loss of all that makes it live.

Every musical instrument has its own peculiar genius, that of the violin, the harp, or the drum, being easily understood. The genius of the violin is melodic, and it only becomes harmonic by implication or subterfuge; the genius of the harp is harmonic and rarely melodic, while the genius of the drum is rhythmic, and, need I add, rarely harmonic and never melodic. But the pianoforte has psychologically speaking, a tone-complex, which had never been rightly understood until the advent of Chopin. Its peculiar genius is twofold, it is melodic and it is harmonic. Realising this, Chopin, in his best music gave us tunes which combine these diametrically opposed natures, so that it is difficult to say whether some of his tunes are melody become harmony, or harmony become melody. We can well imagine Beethoven, Schubert or Mozart, strolling through the fields humming their incipient melodies, but can we imagine Chopin strolling through the fields (not, of course, without his goloshes) humming the opening phrases of the G major Nocturne, or the first subject of the Fantasia Op. 66, or the Etude Op. 25, No. 2? The idea is impossible, because the themes are born of the piano and, when away from the piano, have nothing but an evanescent existence in our memories, like the unrecallable impression of a fantastic dream.

There are, of course, many people who do not like the melodies of Chopin even at their best, but there can be no one who does not wholeheartedly admire his exquisite workmanship. He is the perfect craftsman among composers, a Benvenuto Cellini of music. All the jewels which he set may not be of the finest water; some are good imitations, some are merely paste, but the setting of these jewels is always of the purest gold. No one, not even Bach, devised such exquisite traceries or such richly variegated designs. He would not use even the necessary formulae of composition without purging therefrom all obviousnesses and redundancies. His dominant cadences never keep the next tune waiting, nor do they ever follow an accepted pattern, consequently his music is never marred by those tedious moments which too frequently disfigure the work of some

other composers when we feel becalmed and inexpressibly impatient for the next breath of inspiration to stir us into motion.

No one knows better than he how to stage a triumphal return of a melody, though, as a rule, he prefers to let it break suddenly upon our attention from behind some sheltering harmony. Sometimes he puts up a dense harmonic smoke-screen, and having confused our sense of direction launches his new melody in a totally unexpected key. At the return of the second subject of the Fourth Ballade, he conceals his real intention by exploiting a prolonged and vague harmony which suggests a final resolution into B flat minor; then, having thoroughly deceived us, he blows aside this harmonic screen, and shows us the tune, gleaming in the mellow light of D flat major. His dislike of obvious preparations is not less than his dislike of obvious endings. What an immense amount of work he must have done, polishing and refining his cadences, to achieve such a variety of terse and effective endings! A lover of useless information might well occupy her time in counting the number of his works which end with a single tonic chord. Certainly he had such an instinctive feeling for balance and rhythm, that he was able to compress into one single chord a sense of finality which would have cost Beethoven's listeners two minutes of dreary tautology. Chopin's object seems to have been to construct a final musical epigram which should reserve its full force and significance until the end, on the analogy of the well-known example "The more I see of men, the more I like dogs." Chopin's works, be they nocturnes, mazurkas or polonaises, furnish countless examples of this unexpectedness and brevity.

Even when he expands his closing sentence, he never fails to make his final clause brief and decisive, and in this respect he is the very opposite of Beethoven who invariably expanded not his initial, but his final clause. To give a just comparison of their respective methods, let us return to our cynical epigram and expand it, as it is possible that these two composers might have expanded it musically. Chopin would have concentrated his attention upon the first clause, leaving the second untouched (*cf.* the closing bars of *Prelude, No. 22*), thus: "The more I see of men, men in all the glory of their military splendour, men in all the glory of their intellectual achievement, men in all the glory of their triumphant civilisation, the more I like dogs." Beethoven, on the other hand, would have retained the first clause, expanding the second (*cf.* anything he ever wrote), thus: "The more I see of men, the more I like dogs, vicious though they be, savage though they be, dirty though they be; dogs large, dogs small; dogs for hunting, dogs for coddling; no matter what they are provided

they are dogs." There can be no question as to which method is the more effective.

Nowhere, in fact, is Chopin's carefulness more clearly shown than in his closing bars, which are so splendidly terse, varied and original. Even the quaint little cadences, which close the tender and terrible Ballade in A minor, and the exotically beautiful Nocturne in G major, are, by their very primness, entirely fresh and characteristic. They are the tragic smile of the wit, who, faced with the prospect of a long and fatal illness, sums up the inexpressible tragedy thereof in the words: "It appears, then, that I must die beyond my means."

It has been lamented that Chopin had no real gift for orchestration; that his Concertos, though admirable on paper, are most ineffective in performance. But, actually, his inability to orchestrate, coupled with his desire for complete expression, was a far-seeing piece of Providential wisdom, for it led him to seek for colour effects among the unexploited resources of the pianoforte. Other composers before his time had attempted to give to the piano the variety of the orchestra, but they set about the task in a manner entirely different from Chopin. Beethoven, for instance, introduces many passages which we feel were conceived orchestrally, an oboe solo here, or a timpani roll there; Liszt, in his transcriptions, frequently attempts to reproduce the effect of a horn, a harp or a couple of flutes, but both these composers gave to the pianoforte orchestral effects which were reproducible on the orchestra, whereas Chopin gave to the pianoforte orchestral effects which could not be produced by any orchestra, this side of mortality. He auralized the instruments, and in so doing, he idealized them. "Dear harp," said he, through the pianoforte, "you are a most graceful creature, but you have no soul; come, let me show you what you might have been," and he played the A flat Study, Op. 25, No. 1, giving the harp a power of melody and sustained harmony that it never could possess. "A flute is lovely," said the piano, "its notes are soft like the cooing of distant doves, but a flute can blow but one note at a time. See what a chorus of flutes can do when I yield myself to Chopin's gentle touch," and a quintet of flutes blew softly the closing melody of the Impromptu in F sharp major. "Drums, yes, drums are terrible," said the piano, "but they have no gift of speech. Listen to what Chopin and I can do when we lift their rhythmic rumblings into the region of ordered harmony," and it played the middle section of the Polonaise in F sharp minor, a passage which by its gloominess, uncertainty and relentless monotony passes from grandeur into the terrible and sublime. It is a ghastly nightmare, in which we find ourselves hemmed in on all sides by an infuriated mob, whose rage is

conveyed to us through a fanfare of trumpets and drums, defiant of Justice, and demanding Death. Why did Chopin write such a passage? What does it mean? Does it mean anything, or did he write it because it sounded fine?

In addition to these colours which he borrowed from the orchestra and by the unknown chemistry of his imagination transmuted into something rich and strange, he gave to the world colours dark and sombre, such as we find in no other music, except, perhaps, in the later compositions of Brahms, notably the Third Intermezzo, Op. 117. Were ever such moods extracted from the keyboard or the orchestra as Chopin extracted in the fourth Ballade? Where in all music can we match the section in A flat which occurs on page 38, bars 3—7, in Augener's edition? During the immediately preceding bars we have been in a bright and cheerful atmosphere, with chromatic sixths dancing like motes in the sunlight. But the brightness passes: our cheerfulness turns into an unexplained depression and we sink down, down until we pass through the Valley of the Shadow of Death. Why do those chords sound so cold and so damp, and why do they bring to our nostrils the smell of corruption and decay? That appears to be a secret known only to Chopin and the pianoforte.

With the Fourth Ballade we will close, because in it we find all that is best of him and all that he would wish us to remember him by. In other works it may be that the virtuoso within him may have prompted the technique, and it may be that in some works he tells us too unreservedly about his own misfortunes and sorrows. But, here, what difficulties exist are born of the music, and if it be that he sings his sorrows, he sings those "sorrows up into immortal spheres." He leaves for the moment his romantic personality and guided by the spirit of Bach, he tells us not the bitterness of grief, but the significance of grief. Hearing that music, a man might feel proud to have lived and to have suffered, and to have met adversity with a courageous smile.

A. E. BRENT SMITH.

SONG IN A SINGLE LINE

The Editor wrote a letter to Mr. Herbert Bedford, the substance of which is given below in italics, and this article is the reply to the letter.

I think before we can persuade people that song-in-a-single-line is good we must tell them what it is. No doubt to do that properly someone must sing it to them; but an article with plenty of examples could do something.

In my view song-in-a-single-line aims, like most song to-day, at being the re-utterance of poetry in a new medium. The difference lies in the medium, and in the image made in the mind by the preservation of the word-value in its re-utterance. The medium used for accompanied or concerted song consists of two or more musical sounds in combination and in contrast, the vocal line, carrying the poet's words, being wrapped about with the mellowing haze of accompaniment. The medium used for unaccompanied song differs from it in that it consists of but a single thread of sound floating against a background of silence. That thread of sound, however, is not only music, but poetry too, its texture is words-in-music, syllables-in-music. Beyond the poetic significance of the words, their interaction, the one upon the other, colours the musical strand; and the musical strand, one and indivisible with the poet's words, lends them an added significance. Poetry that we read makes its appeal to what John Masefield has termed our "reflective understanding": but the voice is a strangely persuasive and compelling thing, so that the poetry that we hear, whether spoken or sung, appeals to something more vivid, something responsive in us that leaps to beauty.

If, then, the exceptional suppleness and transparency of this medium enables us still to appreciate the poetic beauty of the words when sung in it, it follows that if we insist upon regarding this type of unaccompanied song as nothing more than a single line of musical notes, we shall be restricting our realisation of it to no more than one half of its significance.

The sort of thing I want to know personally (and there may be others who feel the same) is—

(1) In what sort of places in existing songs with accompaniment the musician really betrays the poet or does him less than justice.

To this my answer is that when a composer utilises the poet's verse as a mere peg on which to hang his music, maybe with little regard to fitness, and less to considerations of how far the words will remain audible and meaningful when sung, he must then be said to be "doing the poet something less than justice." He may possibly have composed some delightful music; indeed, it may even be of entrancing beauty, and the verbal sounds may here and there have enhanced the musical point of his phrases; but he has none the less betrayed the word-beauty, the verse-beauty, of the poem.

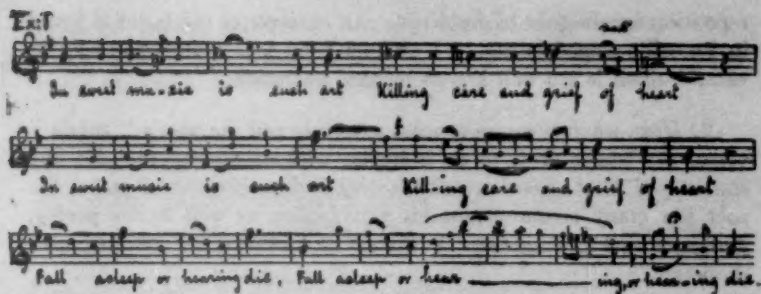
All composers presumably have something of the poet in them; and it would, on that account, be the more surprising that some of them so frequently permit themselves to deal with unworthy and banal verse, did one not realise that on those occasions at least, they regard the significance of the verse that they are using as being of no value either to themselves or to anyone else.

I am not concerned here with such a type of verse as may, perhaps, be said almost to merit no better treatment; indeed, I propose to take for my first illustration of a "poet's verse betrayed," the song that occurs in Shakespeare's *Henry VIII.*, act III., scene I.

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing-care and grief-of-heart
Fall asleep, or hearing, die.

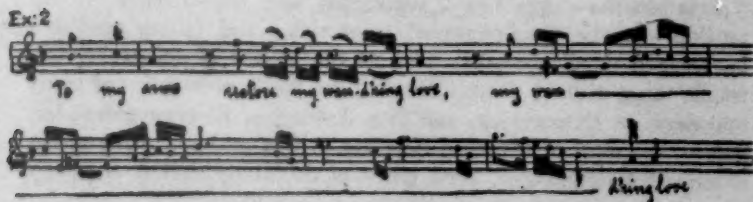
These lines were set to music by Sullivan; and, indeed, his song has since been regarded as something of an English classic. Recognising at once the delight of the song *as music*, the gracious writing for the voice, and the skill of the accompaniment, one cannot, any the less, regard the composer's treatment of the poet's *verse* with anything short of horror. Outside any subtle consideration of the possibility of retaining anything of the poet's verbal music—for, indeed, that can have formed no part of the composer's vision—not even the sense has been considered; but has, by inept repetition, been transformed into nonsense. Here are the last three lines as they are designed to be sung:



Let us now take an example from the eighteenth century, when the art of music arrogated to itself practically the whole interest in a song. Composers then freely drew out words through several bars of melody, irrespective of meaning: and I choose an illustration from Händel's serenata, *Semele*. The poet's lines are not, perhaps, of outstanding merit as verse; but they are expressive, and such as they are, Händel chose them and clothed them in distinguished music; indeed, this is probably one of his most beautiful and expressive songs. Here are the lines:

O Sleep, why dost thou leave me,
 Why thy visionary joys remove?
 O Sleep, again deceive me,
 To my arms restore my wandering love.

The musical version of the last line runs thus:



Setting aside for the moment the beauty of the vocal line, what, one asks, about the treatment of the poet's verse? His words and phrases have been fitted without remorse into a musical form that, despite its beauty, is for the words and phrases a musical misfit; and none the less so because the feeling of the whole is exquisitely caught and re-uttered with a nobility which is its own justification as concerted music. There is to-day a feeling against the vain repetition of words or phrases, but there is a nice distinction to be drawn between repetitions, as in the songs named, and judicious

repetition for the sake of emphasis. An example of the latter is found in Purcell's comedy song, "I attempt from love's sickness to fly in vain," which is too well known to need quotation.

(2) *How, when it comes to what you truly call the poet's "subtle" verse, the composer is to do it justice without making tangible and stereotyped what should remain fleeting and evanescent—I mean, the poet has many meanings, in his versification as well in his poetry, and your kind of song must, in the act of rendering his subtlety, give it one reading.*

This question of the possibility of retaining and revealing, in unaccompanied song, that subtle and elusive thing, the poet's verbal music, without, in the process of so doing, stereotyping it, and thus spoiling it, seems to me to lie at the very heart of the matter.

It will probably be agreed that the risk of stereotyping it will be minimised according as the medium, in which we propose to allow it to remain audible and appreciable, possesses suppleness and transparency. With no medium lacking these qualities, can we hope to be successful? In concerted song we may aptly express the sense of the poet's lines and decorate them with what Clarissa Speed has termed "illustrative effects in another medium"; but so long as there are any other sounds moving beside the voice (whether in beautiful, or in any other, relation to it is immaterial) they will, by reason of their more insistent beauty, distract us from the subtle interplay of the poet's word-music.

It is just these qualities of suppleness and transparency in the medium—in the unaccompanied voice rising and falling against a background of silence—that offer us the chance of conserving this fragile thing without either infringing the poet's prerogative of many meanings, or stereotyping, and thus destroying, its elusiveness; for, indeed, the ideal re-utterance of poetry in this medium, while giving it an added significance, need rob it of no beauty that it originally possessed.

I offer the following examples of this re-utterance of poetry in a single line of song, setting the lines out to show the verse-form for the purpose of comparison.

A Song of Soldiers, by Walter de la Mare, begins thus :

As I sat musing by the frozen dyke,
There was one man marching with a bright steel pike.
Marching in the dayshine like a ghost came he,
And behind me was the roaring and the murmur of the sea.

Frederic Austin, in his re-utterance of it, leaves the poet's music still able to be appreciated, and adds an eerie atmosphere that seems to lift the verse into another plane :

Ex:3 *latter slowly.*
long measure. *Allegro moderato*

as I sat musing by the frozen rhye. There was
one man marching with a bright steel pike, Marching in the daydawn like a
ghost came he, And behind me was the roaring and the murmur of the sea.

My next illustration is from Cyril Scott's poem, *Lamentation*.

Woe, woe is me!
Thou my lover art dead,
Far across the sea.
Lo, the trodden grass is wet,
Wet with tears I shed unceasingly,
Gladly would I lay me down and speed my soul to thee.

I quote his re-utterance of two lines that seem to be singularly beautiful :

Ex:4
slowly

Lo, the trodden grass is wet; wet with tears I shed un-ces-ing-ly

From Sarojini Naidu's *Golden Threshold*, I quote the first verse of her *Indian Cradle Song* :

From groves of spice,
O'er fields of rice,
Athwart the lotus stream,
I bring for you,
Aglint with dew,
A little lovely dream.

Each of the two succeeding verses ends with the same line, and Gerrard Williams has re-uttered the first verse thus :

(5) *with free rhythm.
Not too slow.*

p From green of spice, air fields of rice, A heart the lo-tus stream, I
bring for you, A glint with dew, A little love-ly dream —

In *The Bard of Dimbovitza*, translated from the Roumanian of Carmen Sylva, Alma Strettel gives us this :

When all the leaves are fallen,
Still on the bough some two or three remain;
And through the winter these poor leaves remember
That they must have the pain
Of falling when sweet Spring is in the sky.

Here are the first two lines as they appear in my little song, "The last of the leaves on the bough" :

Ex. 6

When all the leaves are fall — on,
still on the bough some two or three remain

It will, of course, be a matter of opinion how far these examples of the re-utterance of poetry in a single line of song, or any one of them, succeed in retaining and revealing the poet's music for our enjoyment, but one does not enjoy by any conscious process of analysis.

(3) We want some instances of poetry that has been dealt with both ways—with and without accompaniment.

Consideration of the elasticity of the medium in the examples quoted, bring us to the comparison that you invite, of instances when poetry has been dealt with in both ways—i.e., for the accompanied

voice and for the unaccompanied voice. In bringing together the following examples of such poems, it will be remembered that the true comparison is not between the thread of unaccompanied song—something that should be complete in itself—and the intentionally incomplete vocal line of a concerted song; but between the thread of unaccompanied song and the *vocal line of concerted song, together with the instrumental accompaniment* with which it was conceived as a complete thing in the mind of its composer.

Space forbids my setting out each of the quotations with its instrumental accompaniment; but that will not affect the enquiry into the treatment of the poet's verbal-music by the various composers. I wish at the outset to emphasise the fact that I in no way suggest that either method of dealing with a poem is *per se* necessarily either better or worse, as art, than the other. Nor have I any idea of disparaging any of the songs quoted; indeed, had I not a genuine admiration for each one of them, I should certainly not have referred to them here. I have, unfortunately, to draw more examples from my own unaccompanied songs than I could have wished; but it is obvious that poems dealt with in both ways are not numerous.

As the first example, let me refer once more to Sarojini Naidu's *Indian Cradle Song*, taking for the purpose of this comparison only the last verse. Here is Liza Lehmann's accompanied version:

Ex. 7 *moderato*

Dear eyes, good night, in golden light The stars around you gleam; on you I press, with
soft caresses a little love—by dream.

while Gerrard Williams' unaccompanied song ends thus:

Ex. 8

Dear eyes, good night, in golden light the stars around you gleam; on
you I press with soft caresses a little love—by dream.

Let us take next Shakespeare's opening lines of *Twelfth Night* :

If musick be the food of love, play on,
Give me excess of it ; that surfeiting,
The appetite may sicken, and so die—
That strain again ; it had a dying fall :
O, it came o'er my ear like the sweet South,
The breathes upon a bank of violets,
Stealing, and giving odour.

John Charles Clifton (born 1781) is the first composer that I have traced who has made use of these wonderful lines. Here is part of his accompanied song :

Ex. 9

That strain again ; it had a dying fall : O, it came o'er my ear

like the sweet south, upon a bank of vi-o-lets, like the sweet south, the sweet south, that

breathes upon a bank of vi-o-lets, steal-ing, steal-ing, and giving odour. like the sweet

and here is my unaccompanied re-utterance of the same lines :

Ex. 10

That strain again ; it had a dying fall : O, it came o'er my ear like the sweet south, that

breathes upon a bank of vi-o-lets, steal-ing and give-ing odour.

And for my last example let me take W. B. Yeats' poem, *Aedh wishes for the Cloths of Heaven*, from *The Wind in the Reeds*. Here are the first lines :

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light ;
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet.

They have been often set, so I quote five different versions :

By Thomas F. Dunhill :

Ex: 11
sample

Had I the heavens embroidered clothes, Enwrought with golden and silver light, The blue and the dim and the
dark clothes of night and light and the half light, I would spread the clothes under your feet:

By Landon Ronald :

Ex: 12

Had I the heavens embroidered clothes, Enwrought with golden and silver light; The
blue and the dim and the dark clothes of night and light and the half light,
I would spread the clothes under your feet:

By Rebecca Clarke :

Ex: 13

Had I the heavens embroidered clothes Enwrought with golden and silver light, The
blue and the dim and the dark clothes of night and light and the half light I would
spread the clothes under your feet:

The foregoing versions are all for voice and piano; but Frederic Austin has designed his for voice, piano and string quartet :

Ex. 14

moderate
p *lyric*

Had I the heaven's embroidered clothes, brought with golden and silver light; The
blue and the dim and the dark clothes of night and light and the half light,
I would spread the clothes under your feet:

and my own, unaccompanied :

Ex. 15

moderate

Had I the heaven's embroidered clothes, brought with golden and silver light,
The blue, and the dim, and the dark clothes of night and light and the half light
I would spread the clothes under your feet:

In the accompanied versions of W. B. Yeats' poem, each of the composers has given us a beautiful thing, inspired by beautiful lines : each of the songs is characteristic and distinguished concerted music, each in its different way a complex and delicate weaving of several threads of sound, of which the voice, carrying the poet's words, is the warmest coloured.

The question of how, and how far, the poet's elusive music remains in them audible for our recognition and appreciation, or how far it is submerged in the more insistent beauty of the composer's music, will naturally be a matter of opinion : but the question of how far each of the composers has aimed at such an ideal can only be known to himself.

(4) Song (folksong, and any real body of melodic music—Japan, Arabs, modern Greeks, Troubadours, etc.) was unaccompanied and

was modal. If we drop accompaniment shall we have to become modal again? I mean, what is it that made mode then the line of least resistance and that makes key now?

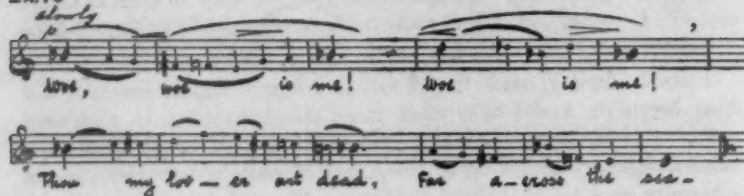
I must admit at once that I fail to see any logical necessity for song becoming modal once more when accompaniment be dispensed with. Passages more or less suggestive of the old Greek modes are not infrequently met with in the music of to-day; but they are not generally used for the purpose of dispensing with harmony. It may well be that owing to some musical predisposition some listeners will more readily grasp a modal unaccompanied song than another, just as others will only understand it according to the degree in which it happens to approximate to the diatonic simplicity of folksong; but in my view modern unaccompanied song should be free as air, with no tether to attach it to modality, to folksongishness, and free of any hamper that may tend towards self-consciousness.

(5) *All the peoples that sing unaccompanied use the drone for any extensive flight of song (folksong has no extensive flight). I imagine that, as a substitute for the drone, you would rely on our sense of key got from other songs. This makes your song into a satellite, and that objection ought to be met. But also, when I heard your songs, I found it difficult to feel the key—as difficult as, in another way, piecing out the sense of a libretto from the words we catch at rare intervals.*

I imagine that the initial reason for the use of the drone was to sustain the voice, and to fill in the gaps between vocal phrases. If it had the additional purpose of fixing the key, and if we assume that the determination of a key be necessary to the apprehension of the design and form of a single thread of melody, then it would seem to follow that in unaccompanied song we must seek the suggestion of key from within it. That this may be no troublesome matter will be seen from the examples already quoted; but a substitute for the use of a drone may, in unaccompanied song, not infrequently be found in the presence of a dominating note (I avoid the word dominant for obvious reasons) around which the arabesque is found to dispose itself, returning to it again and again, and setting forth anew.* Such a note is to be found in Cyril Scott's *Lamentation*.

* This, I take it, is the real answer to question (4). For all truly modal music has the "predominant" note much in evidence; Scott's songs are the best instance of it in these islands. The arrangement of tones and semitones is an accident of mode, but the position of the "predominant" note (Greek *mesè*, Indian *amsa*) is an essential and determines character, sad or plaintive when high, playful or merry when low. The Indian theorists say this of their scales. Macran pointed it out from the Greek scales, Caus, Luther and others have said the same of the Ecclesiastical—and it is common sense.—[Ed.]

Ex: 16



Similar cases occur in my *Aedh wishes for the Cloths of Heaven*, and *Evengeline passes*; and I imagine that these dominating notes may well be a considerable help to the understanding of a song at a first hearing; but there seems to be no good reason for an unaccompanied song being easier than another to understand at a first hearing. There are probably at least two ways of listening to unaccompanied song. The one will supply an harmonic basis—in effect, transforming a two-dimensional design into one of three dimensions. But if such a mental process involve the listener in anything in the way of conscious effort, it is surely to be deprecated as interfering with the condition of mind most suited for the appreciation of music. One might with no less reason embark upon an analysis of the structure of the poem, or even of its philosophy, while hearing it sung. Another way of listening is to follow the thread of sound—words, syllables in music—accepting it as the musical re-utterance of poetry; but it would be absurd to condemn any way of listening that came naturally to the listener, provided, of course, that he does not insist upon listening for something that is not there, that the composer had not the remotest idea of putting there.

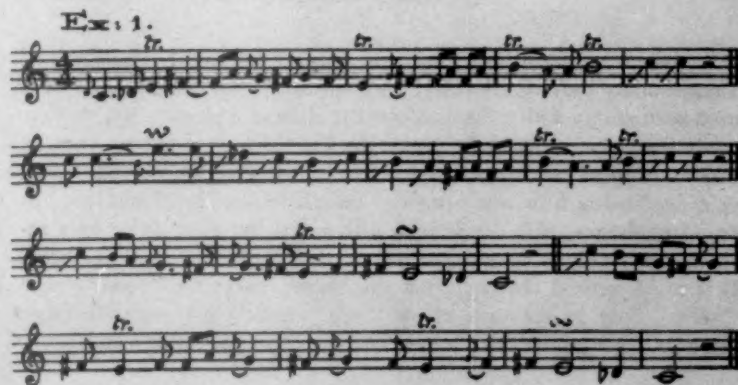
There, I have done; and if I have succeeded in throwing any light into the dark places that you see in the way of the acceptance of unaccompanied song as a legitimate art form, I shall be glad; but I fancy that the composer, like the amateur who goes to make an audience, will only be satisfied with what I have written in so far as it happens to coincide with his own views, or to be based upon similar preferences. The open mind is a thing rarely to be found, and not invariably useful when found; as it is frequently only another name for unimaginative apathy, than which most of us would prefer to encounter a live and active prejudice.

HERBERT BEDFORD.

THE APPOGGIATURA

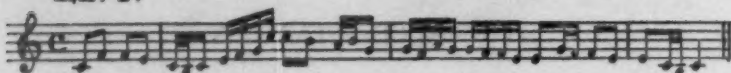
APPOGGIATURA, and "grace" generally for the matter of that, is a purely melodic business. Grace and repetition are the only ways melody has of showing that one note is more important than another. To show that is essential, for otherwise any given consecution of notes would be not a tune but chaos. It is harmony that shows importance and unimportance for us now; but even with that the singer feels the need of having his own means of emphasis. Hence where the harmony ties him down tight and defeats his efforts at individualising his melody, he still breaks bounds in that *tremolo* which we all join in condemning and he goes gaily on committing. He is quite right when he uses that form of grace in the proper way, which is to emphasise some notes at the expense of others; what we condemn him for is his reducing his whole melodic line to a state of pulp by its means.

I hesitate to ram India down people's throats, and do so now only because it seems to me that a system of music which is entirely apart from the European way of looking at things and quite untouched by any theory or practice of harmony, may be in point here. They have two modes which are of great prestige and in common use—*Vasanta*, which means "spring," and is used only at that season, and *Behag*, a quiet evening mode. These two differ in the actual notes of which they are composed, but agree in their "strong" notes, which are the third and the seventh (here, E and B), and their "weak" notes (which are D and A). Here are two melodies in those modes. In *Vasanta* the E and B bear the trill,



and in *Behag* they are preceded by an appoggiatura.

Ex: 2.



In the palmy days of their music (about 1600) the Indians knew thirteen distinct kinds of grace notes. Folk song all over the world revels in them, of course. In remote places a flute player, if you ask for the notes of his scale in succession, is unable to play them without graces. The difficulty begins with the notation, because each grace note, and the way of playing or singing it, is an entirely personal thing, and no two artists do it exactly alike. Moreover, grace is nearly always a matter of very small intervals, less than a semitone but quite indefinite, which defy notation. When keyed instruments came in the more elaborate grace notes began to disappear, because without these small intervals they were not worth having; the definite articulation of the diatonic notes sounded clumsy after the nuances people had been accustomed to. The singer, however, preserved them for some time longer, and as he was a very great man in those days he resented being dictated to. The aria, with its repeated first section, was his opportunity; he liked, and was expected, to ornament a good deal on the repetition. The papers which follow deal with the moment in musical history when the singer was still free but the composer was beginning to make suggestions to him, and noting down these suggestions very variously, so that the notation of the songs requires now to be interpreted.

A. H. F. S.

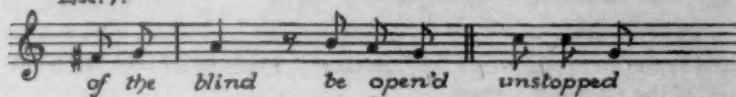
(a) In the *Messiah*.

If the present-day singer were to use all the vocal ornaments of Handel's day they would sound very strange to our ears. They were used particularly with a disyllable at the close of a phrase, and we may catch the spirit of them by observing the thirteen different ways in which "appeareth" is set in "But who may abide"—three times as a descending fifth, three times as a written-out mordent, twice as an appoggiatura, twice as a third with a passing note, twice as a repeated note after a long note, and once with the "-eth" accented. It is to be noticed that he gives the same note to "-pear" and "-eth" only in the case where "ap-" had a long note; in other cases he has a falling fifth, a mordent, an appoggiatura or a slide.

We may take it that Handel wrote all his arias as he intended them to be sung, since the accompaniment sets limits to the liberties the voice might be inclined to take. But in the recitatives, where there are no such limits, he frequently writes the last disyllable on a repeated note, which does *not* follow a long note. We may suppose, therefore, that he meant there to leave it to the singer to choose his own vocal ornament, and there is a long tradition of singers always having done so. We have two things to consider—the choice of ornament, and whether one is to be used at all.

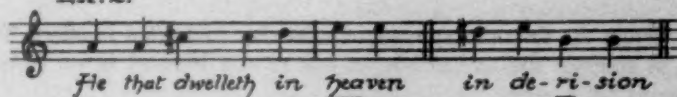
Occasionally an editor prints the ornament, as in No. 19.

Ex. 1.



sometimes not, as in No. 42, where we shall put

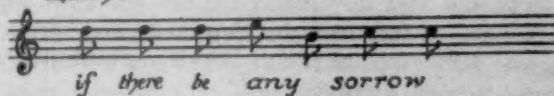
Ex. 2.



F# in the first and E in the second place. There are numerous instances of the first kind; in No. 2, "crieth in the wilderness," "make straight in the desert"; in No. 5, "suddenly come to His temple," "messenger of the covenant," "whom ye delight in," and so on. The other kind, when it occurs, is usually a drop of a fourth, sometimes of a fifth (No. 14, "the angel of the Lord came upon them"), or a sixth (No. 2, "iniquity is pardon'd").

For the *Messiah* at any rate this is a prescription which, in recitatives, has become a rule. The only doubtful cases are in accompanied recitative. Thus in No. 30

Ex. 3.



an appoggiatura has sometimes been sung, but it is not to be recommended; neither is it advisable in an aria, for instance, in No. 45, "Redeemer liveth." In No. 27 the drop in the second phrase



suggests that the first would be better without the appoggiatura. Again, in No. 50 there is a rising climax through B, C# and D,



and to use an appoggiatura for "moment" would be to take the point out of the C# which follows.

BEN DAVIES.

(b) In Mozart, Gluck, Bach, &c.

"From the time the appoggiatura has been invented to adorn the art of singing, the true reason why it cannot be used in all places remains yet a secret."

Thus spake Pier Francesco Tosi, earliest and quaintest of writers on the vocal art, in his "Opinioni de' Cantori antichi e moderni," published at Bologna exactly 200 years ago. According to his English translator, one John Ernest Galliard (second edition, 1743), it was not the "places" alone that gave concern to the singers (and teachers), but the rather annoying fact that the composers "in the new Stile" should have given themselves the unnecessary trouble of indicating such things as appoggiaturas at all. Galliard says in an eloquent footnote: "If the Scholar be well instructed in this, the Appoggiaturas will become so familiar to him by continual Practice, that by the Time he is come out of his first Lessones, he will laugh at those composers that mark them, with a design either to be thought Modern, or to show that they understand the Art of Singing better than the Singers. If they have this Superiority over them, why do they not write down even the Graces, which are more difficult, and more essential than the Appoggiaturas?"

We gather from these pre-Mozartian authorities (for Galliard was also a teacher, born in Germany, but living in London) the following important points: (1) that the appoggiatura, as applied to vocal music, existed long before the tempered scale; (2) that whilst its origin re-

mained obscure, it was gradually introduced by *singers* purely as an embellishment, and not by composers as an integral part of their music; (3) that the "places" where this unwritten ornament might be used were considered to be a matter of taste and experience: and (4) that it was deemed a reflection upon the ability of the singer to indicate by any mark or sign where or how the appoggiatura was to be executed.

Bearing these points in mind, we need make no further search for the reasons why "rules," other than those laid down by tradition, are non-existent so far as the appoggiatura is concerned. Nor need we wonder how it is that this difficult subject, after a further two centuries of individual treatment and frequently heated discussion, should have resolved itself into a pure question of what is the right or the wrong tradition. Poor Tosi was fain to confess "that music as a science ought to have its rules, and that all manner of ways should be tried to discover them;" but, he adds, "I do not flatter myself that I am arrived at it. . . . However, treating of a matter wholly produced from my observations, I should hope for more indulgence in this chapter than in any other." A similar boon is precisely what the present writer craves for himself.

First, then, a word as to the meaning of the term. The definition of Galliard is as good as any and better than most. He says: "*Appoggiatura* is a word to which the English language has not an equivalent; it is a note added by the singer for the arriving more gracefully to the following note, either in rising or falling . . . it is derived from *appoggiare* (*sic*), to lean on. In this sense, you lean on the first to arrive at the note intended, rising or falling, and [mark this] you dwell longer on the preparation than on the note for which the preparation is made, and according to the value of the note."*

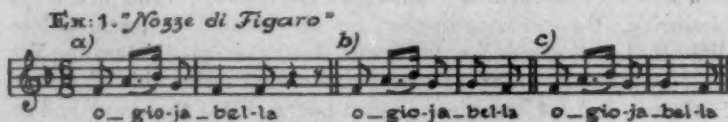
The ornament, as such, presents no real difficulty to the singer. Indeed, Tosi remarks that "among all the embellishments in the art of singing, there is none so easy for the master to teach, or less difficult for the scholar to learn than the appoggiatura." Yet remembering that in Tosi's time the tempered scale, with all that it facilitates, had not come into general use, and that the singer had to differentiate between "semitones major" and "semitones minor," with all their attendant niceties of exact intonation, one is justified in forming two conclusions: First, that the execution of the appoggiatura 200 years ago was not altogether the simple business for the singer that it looks to-day; and second, and more important by far, that this

* This, together with the preceding quotations, is taken from E. Dannreuther's elaborate text-book on "Ornamentation," published in two volumes by Novello & Co.

greater variableness in the nature and difficulty of the execution accounts in a large measure for the fact that the earlier composers for the voice were compelled—in consequence, no doubt, of their lack of technical knowledge—to leave both the *place* and the *manner* of rendering the *appoggiatura* entirely to the singer.

Hence, in my opinion, the absence of written rules and all the doubts and dissensions that have arisen therefrom. Needless to say, I make no reference here to the instrumental side of this question. It would serve little to study the "Versuch" of Emanuel Bach for information concerning the treatment of the vocal *appoggiatura*.^{*} Manuel Garcia's dictum that "it *must* be introduced" is irrefutable; and no less clear is his definition of its form, *e.g.*, "when a sentence ends with two equal notes, in the Italian style, we raise the first a tone or a half-tone, according to the degree of the scale." Yet even so much in the way of "rule" does not relieve us from the danger attaching to exceptions; for, he adds, "the exception to this rule is when the two notes are both an essential part of an idea, when they belong to concerted voices, or when the harmony does not permit the alteration." But, we ask, were not rules made to be broken?

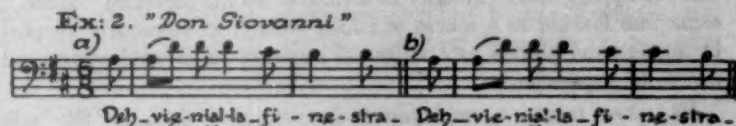
The length of the raised note in making the *appoggiatura* is considered by some to be an open question—in other words, a matter of taste. It would only be so, according to the best authorities, where the harmony is affected; to alter the length when the sentence ends with two *unequal* notes would, in any case, be contrary to the Garcia "rule." I have argued elsewhere to this effect and mentioned as an example the *crochet-quaver* in the opening sentences of the aria "Deh vieni," from Mozart's *Nozze di Figaro*. In again quoting it let me show in actual notation what I mean: Thus, (a) is the phrase as Mozart wrote it in the score; (b) is the incorrect rendering; and (c) the correct:—



A similar instance occurs, curiously enough, in the opening phrase of the other "Deh vieni," the *canzonetta*—better known as the serenade—in *Don Giovanni*. Only, one asks, if no one ever thinks

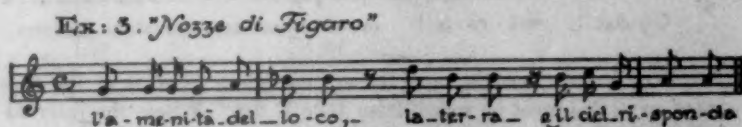
^{*} Galliard observes: "The French use them for their lessons on the Harpsichord, etc., but seldom for the Voice."

here of altering the length of the raised note, why should it be done in Susanna's air? Below is the phrase referred to, both as written (a) and as it should be sung (b):—

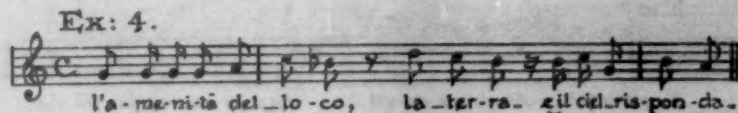


It would be absurd to question the intention of the later 18th century composers in regard to these matters. Alike tradition and common sense have combined to make the path clear. Tosi's book had only been published thirty-three years when Mozart was born, and not fifty years when he began writing operas. The custom of leaving the appoggiatura to the singer (that is to say, of not writing it out as it was literally to be sung) was evidently still in vogue all through Mozart's time. Woe betide him had he offended his highly susceptible artists by doing otherwise! "Pray tell me," exclaims the angry Galliard, "do not the singers now-a-days know where the appoggiaturas are to be made, unless they are pointed at with a finger? In my time their own knowledge showed them. Eternal shame to him who first introduced these foreign puerilities into our [Italian] nation, renowned for teaching others the greater part of the polite Arts, particularly that of singing!"


What was Mozart, surrounded by Italians as much as by Germans or Austrians, to do in the face of this? But, happily, we know better than to take him *au pied de la lettre*. No cultivated singer, for instance, would dream of rendering as it stands in the vocal score such a phrase of recitative as this:—



Obviously the "two equal notes" here are the cases exemplified by Garcia, where the raising of the first becomes arbitrary. The phrase must therefore be sung as below:—



Иск. 6.



dziś jest dzień wielki

Four bars farther on the two men's voices are heard together imploring pity, and the elementary "equal notes" occur again; but this time, the music being concerted, the appoggiatura is not allowed. Directly afterwards, though, Isidora has it again in her aria "Come scoglio," twice in a single phrase, the first now being the conventional *Vorschlag* of the Bach period. Here are both text (a) and rendering (b):—

Ex: 7.

Con noi - nae - que - quel - - la - fa - ce quel - - la - fa - ce

In modern days, when the signs which indicated the so-called *Manieren* or "graces" of the old school of writers (both for the voice and keyed or stringed instruments) are no longer familiar, and in many cases obsolete, it is more than ever essential that those which remain should be correctly printed. I know of none which has suffered so much as the appoggiatura. Musicians are aware that the difference between the short and the long *Vorschlag* is indicated, in the former case by a stroke through the stem of the note, in the latter by the absence of a stroke. Either through carelessness or ignorance, for which editors and proof-readers are as much to blame as music-printers or engravers, it happens only too frequently that these signs are reversed. The result can be disastrous. I know an English edition of the air "Zeffiretti lusinghieri," from Mozart's *Idomeneo*, in which the short appoggiatura of the opening bar is converted (whether by accident or design it is difficult to say) into a long one through the omission of the stroke through the stem. The phrase, according to this (a) would read like (b) instead of (c), which last is obviously what was really intended:—

Ex: 8. "Idomeneo"

Zef - fi - ret - ti Zef - fi - ret - ti Zef - fi - ret - ti

Again, in the seventh bar, the small higher note of the appoggiatura on the second syllable of *vola*, as written by Mozart:—

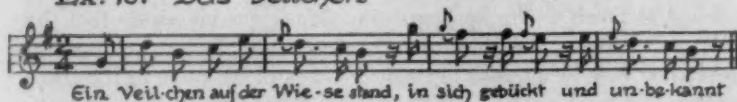
Ex: 9.

la

—has been encircled, both here and in the repetition, with a ring, to show that it may be omitted at the singer's discretion. Such an omission would, however, be not merely an indiscretion but a sin; whereas in the case of the quick appoggiatura above quoted (No. 8) no harm can come of a little extra "leaning" on the higher note so long as the accent is also conveyed to the lower one. Such "graces" as this ought never to be what Dannreuther has called "scrunched" down, either by the voice or by the fingers.

Another example of the same confusion is to be found in the opening theme of that lovely song "Das Veilchen," as given in most modern editions. Here we can rely upon the facsimile of the original MS., included in Vol. III. of Otto Jahn's *Life of Mozart* (Novello); and in it we look in vain for the stroke through the stem which disfigures the ordinary English edition. This is how Mozart wrote the notes:—

Ex: 10. "Das Veilchen"



—with no second hook to the small note, truly, but no stroke through the stem either. He thus indicated plainly that the two notes in each case were to be sung as two equal semiquavers, or *notes coulées*, with the semiquaver rest following—in fact, his favourite violin figure treated as a vocal appoggiatura.

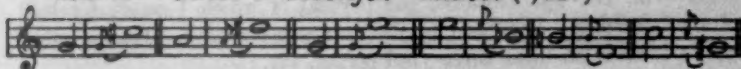
The rising appoggiatura is rare in Mozart, but very frequently met with in Gluck, who was rather fond of it. In the ordinary way it is subject to the same treatment as in the descending examples already cited. For instance, in "Che farò" Gluck uses it in the second stanza on *fedel*, just before the return to the principal theme; also in "Vieni che poi sereno" on the *così* at the end of the air. They may be printed as small notes, but have to be sung as full crotchets, thus:—

Ex: 11. "Orfeo"

"Semiramis"

Of another kind is the ascending appoggiatura, which rises with a direct skip over a distant interval, and which in certain cases (whether rising or falling) such as these—

Ex: 12. "False or deceitful" Interval (Tosi)



—Tosi (or Galliard) described as "false or deceitful." The device is quite archaic and now practically obsolete. What made it risky to execute was the long skip from the lower to the upper note. I have, however, a vivid recollection of hearing this peculiar vocal trick done by the famous Theresa Tietjens, who constantly introduced it in intervals ascending to the head register, even when not placed there by the composer. The effect, as Tietjens did it, was quaint and beautiful, but I never heard anyone else attempt it.

In conclusion, a few words as to the treatment of the Bach appoggiatura. I have expressed elsewhere my belief that it should, as a rule, be literal, not Italian. But the question is highly controversial, the line of tradition exceedingly irregular and inconsistent. In the 'seventies, under Barnby and other English conductors, the singers of the tenor recitatives for the Evangelist cheerfully "agreed to differ." On this point Sir Edward Elgar and Sir Ivor Atkins, in their Novello edition of the St. Matthew "Passion" (1911), wisely declined to interfere, seeing that in this country we have now settled down to the severely orthodox German literalism which one first associated here with the original Bach Choir rendering under the late Otto Goldschmidt. In one instance, nevertheless, the editors named might have been less reticent, that is, in not adding appoggiature in the soprano solo as well as in the violin part (with which she sings in unison) in No. 89, the great duet and chorus, "Christ is bound." If the orchestra plays the passage:—

Ex: 13. Bach's "Passion"



there is every imaginable reason why the voice should sing it in the same manner, to the words "Since my Saviour now," instead of on plain dotted crotchets.

It is, I think, a little incorrect to state that to-day "very vague ideas are held as to the execution of Bach's ornaments" (*ibid.*, Pre-

face, p. iv.), since, apart from the works of Telemann and Agricola and the illuminating studies of Emanuel Bach, Dannreuther, Franklin Taylor and other authorities, we have on the subject of this article the valuable observations on the "accent" in Spitta's *Life of Bach* (Vol. II., pp. 810-820), the perusal of which I must, for lack of further space, commend to the interested reader. Enough that Spitta is clear on these three vital points, viz. :—

That singers of the present day deliver Bach's recitatives as they are written in order to give them a solemn character, distinct from anything theatrical;

That such practice has come to be directly opposite to that of earlier times; and,

That the free alteration of separate notes and intervals in phrases of recitative was then rarely employed in *theatrical* recitative, but more frequently in *chamber* music and almost constantly in *church* recitative; because the universal rule at that time was "to treat church recitative in a melodious rather than a declamatory manner, whereas in opera it was to be exactly the reverse."

But "that time" is not now. The safest plan, therefore, is to sing the *appoggiatura* in Bach's religious works literally—note for note as he wrote it.

HERMAN KLEIN.

(c) *In Schubert.*


I have never happened to see or hear of any discussion of the Schubertian *appoggiatura* (apart from a few remarks on some instrumental aspects in Dannreuther's *Musical Ornamentation*), but it seems a subject affording some interesting study.* In Schubert's time it was becoming the general custom to write in ordinary large notes everything, whatever its relative importance in the texture of the music, that was intended to bear a definitely measurable time-value in performance: but the custom was not as yet quite universal, and Schubert threw back—far more often than any of his great contemporaries—to older methods. He did not, however, at any time of

* It is, of course, useless to study from editions which merely print performing versions of one kind or another, without any hint that the editorial notation is not the composer's. Among critical editions of the songs that of Friedländer is, I think, the most generally familiar; and I have adopted his text. I have collated throughout with that of Mandyczewski, which has slight variations in Nos. 2, 8, 12, 13, 15, and 28 of my examples: had I been using this text, I should have selected a slightly different list to illustrate my points. They remain, I think, equally valid whichever edition is examined by the researcher.

minimising of the appoggiatura, when it occurs, seems appropriate. The song "Danksagung an den Bach" may perhaps afford another example, in considerably slower tempo:



where the G appoggiatura may very possibly best be taken short, in view of the combined circumstances of (1) its omission at the repetition of the phrase (it is, throughout the song, the only appoggiatura of its type); (2) the short E appoggiatura—a point that will be discussed later—and (3) the parallelism of the opening bar.

The second interpretation of this figure is the halving of the first of the large notes, according to the orthodox rule for long appoggiaturas. The fairly numerous examples of exactly similar phrases, downward or upward, written out in full as  (or whatever the proportionate values may be) show that this was not alien to Schubert's melodic idiom*: and there seems no doubt that at any rate sometimes he definitely intended the appoggiaturas to be interpreted this way. For instance, in "Hippolit's Lied," we find this closing phrase:

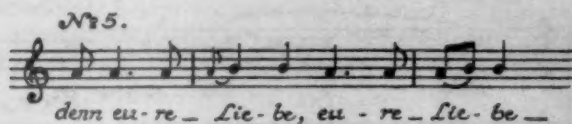


the whole point of which, as a melodic intensification and climax, depends on the final cadences of the previous verses



* In declamatory passages it is extremely rare: there are two expressive examples (contemplative rather than dramatic) in the recitatives of Mary and Martha over their brother's dead body in the first act of the unfinished oratorio *Lasarus*.

having been performed with the same quaver-rhythm. Then there is this in "An die Freunde":



where, especially taking the song as a whole, there seems no reason for differentiating the two phrases. An example of a different kind occurs in the *Magnificat* in C for soli, chorus, and orchestra, where we have the soprano part of a quartet doubled by the violins as follows:



when the orthodox halving seems, in view of the instrumental rhythm, perhaps the best solution: though, in this case, there are, I think, considerable grounds for hesitation.

However, the most interesting and really crucial point connected with this type of Schubertian appoggiatura arises when we come to the third interpretation, which involves the complete elimination of the first of the repeated notes, the appoggiatura taking up the whole of the strong beat. For this Schubert had, so far as I have been able to discover, no warrant at all from any of the theorists to whose treatises we owe our knowledge of orthodox custom: he seems to have mixed up, in an unorthodox amalgam of his own,* two quite orthodox eighteenth-century conventions. One of these laid it down that before a couple of tied notes the appoggiatura eliminated the first: the other (a rule concerned purely with vocal recitative) was a double instruction, to the composer to write two repeated notes in particular types of cadence and to the singer to substitute for the first of them an unwritten appoggiatura (a second or a fourth above, according to circumstances). To the former of these conventions,

*Elsewhere also, however, instances are to be met with that seem, perhaps, best taken in this way: e.g., two or three in *Der Freischütz*.

taken by itself, Schubert seems to have paid no attention: a typical passage is this from "Abendbilder":



where the "minim" C must certainly come not later than the second crotchet beat of the bar, whatever happens elsewhere. The latter convention Schubert occasionally adopted, mixed up with his own: in this tenor recitative from the finale of the second act of *Des Teufels Lustschloss*



there can, I think be no doubt that (a) and (d) are rhythmically identical—the latter being the "performing version"—and also that at (b) and (c) we should substitute appoggiaturas a tone above for the first of the repeated notes.* But let us now consider Schubert's convention in its normal separate form.

Take this passage from "Der greise Kopf":



*The song "Verklärung" shows similar instances.

It seems obvious that, especially at this slow speed, voice and piano must synchronise in the cadence (as indeed they visibly do, in the parallel passage in a later verse); and the instrumental repetition that immediately follows has accordingly A and G as final crotchets.* Or, again, there are not a few passages where vocal and instrumental phrases are parallel echoes of each other, as in "Einsamkeit":

Nr 11.

Ach! dass die Luft so ruhig, ach! dass die Welt so licht!

and we meet still more frequently with passages like this in "Augenlied":

Nr 12.

Und mit eurem letzten Schimmer sei mein Leben auch entflohn

where not only are (a) and (b) apparently identical in rhythm, but where the double phrase is repeated, to the same words (thus showing that there is no question of monosyllable *v.* disyllable), the (b) notation prevails throughout. Good typical examples, slightly different from each other, but all clearly proving the same point, may be seen in "Die Stadt," "Halt!" "Auf dem Flusse," "Wiegenlied" (Wie sich der Äuölein), "Ellen's erster Gesang," "Rastlose Liebe": the last of these is an interesting example of halving appoggiaturas (always written in large notes) in the E major section, contrasting with the eliminating appoggiaturas (sometimes "translated," sometimes not) in the G major section.

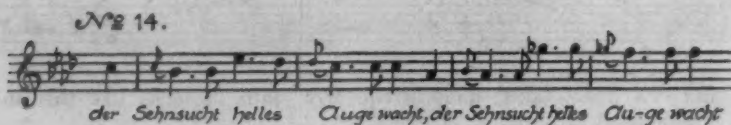
The old theorists were much concerned with the problem of the long appoggiatura before a dotted note: when the dotted note is repeated

*The appoggiatura here looks superficially like an infringement of the principle of the "decorative discordance" of all leaning-notes. But it is not really so: the dominant harmony at the end of the penultimate bar has established the first half of the cadence, and the bass G might come clean on the strong beat of the next bar without in any way disturbing the essential harmony. There is a parallel passage, with a rising appoggiatura, halfway through "Der Sänger."

and the figure consequently correlated with that which we have been discussing,* Schubert seems again generally to prefer the unorthodox eliminating interpretation. The interests of *bel canto* seem to demand this in the climax of "Ave Maria":



the interests of rhythmical pulse and melodic line in "Auf der Bruck":



or in the very similar passage in "Im Walde": sometimes, however, as in "Frühlingsglaube":



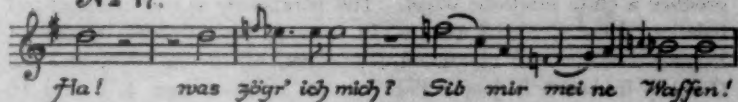
the curve of the accompanying figure rather militates against such a solution of the appoggiatura, which seems best treated as either one-third or (the old orthodox rule) two-thirds of the succeeding note. When the dotted note is a full beat of compound time, the orthodox

*When the grace-note is not an appoggiatura of the normal type, but is separated from the main note by an interval of more than a second, Schubert treats it, whether there is repetition or not, as he treats an appoggiatura before a single note: this will be discussed later.


two-thirds interpretation of the appoggiatura, or a vague halving, may sometimes perhaps be allowed to stand: but as a rule—"Im Dorfe" is a good instance:

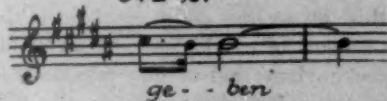
N^o 16.

the complete elimination of the first long note seems musically most appropriate. Whatever the type of dotted note, elimination is imperative in dramatic recitative, for example, in this *allegro vivace* extract from the Terzett in Act I. of *Des Teufels Lustschloss*

N^o 17.

where the E flat dotted crotchet, and also the first B flat minim, must disappear in performance.

The first "Suleika" song ("Was bedeutet die Bewegung") affords a problem rather off the main track—though there are other instances scattered about the songs: the great bulk of the upward cadences are based on a  rhythm, the dotted note being sometimes harmonic, but more often an ordinary appoggiatura: and the last cadence of all is reversed


N^o 18.

over a B major harmony. It is conceivable that the many downward appoggiaturas written in Schubert's ordinary convention are to be interpreted in this rhythm—which, indeed, persists for the downward

cadences made up of purely harmonic notes. The *langsam* sections of "Frühlingstraum" exhibit a different and somewhat subtle point.*:

N^o 19.

Doch an den Fensterscheiben, wer malte die Blätter da? doch an den Fenster-
(7)
schei-ben, wer mal-te die Blätter da? Ihr lacht wohl über den
Tröuner, der Blumen im Winter sah, der Blumen im Winter sah?

Here the halving appoggiatura written out in full in bar 6 is as much of a harmonic discord as the conventional grace-notes in bars 4 and 8: but it seems clear that to halve the two latter in the same way would produce a quite inartistic effect. The parallelism is one of structural balance: bars 2, 6 and 10 are, in spite of their delicate ranges of harmonic colour and graduated expression, all of one type, and the C sharp in bar 6 is just a fleck on the surface: bars 4, 8 and 12 are all of a parallel contrasting type, and we must therefore take our cue from the G in bar 12 and interpret the appoggiaturas in bars 4 and 8 so as to give the same quaver-long discord at the beginning of each. In the second half of the song the changed words necessitate the rhythm  in the bars corresponding to 4 and 8: appoggiaturas of the one-third or the two-thirds or the eliminating kinds are all possible, but the last seems best.

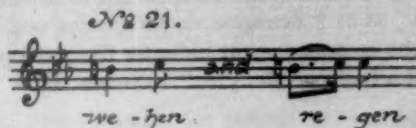
In "Vor meiner Wiege" the interpretation of the ordinary figure, uncomplicated by dotted notes, presents by itself a very baffling problem: Schubert seems to employ it in parallelisms which make any one of the three interpretations of the appoggiatura—short, halving, or eliminating—equally natural and artistic. In an exceptional case like this, all we can really conclude is that Schubert had himself come to no sort of conclusion, and adopt any version (it is bound to be illogical anyhow) that we may personally happen to prefer. No doubt, under not a few circumstances, the differences in per-

* I take it that my readers can at once refer to the *Winterreise* for details of accompaniment that would take too much space to quote. The opening instrumental and vocal phrases of this song are, of course, identical in effect (the E appoggiatura in the piano being short).

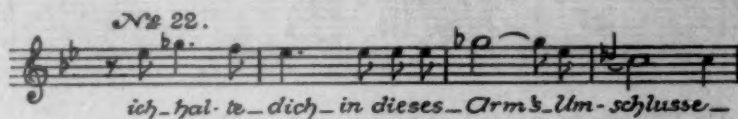
formance between the second and third interpretations of the figure under discussion may be quite slight. In passages like this from "Die Krähe":



an adequately expressive rendering involves a slight *portamento* that may fairly be said to go a considerable way towards combining the two interpretations; and, at a quick speed, differentiation may be virtually inaudible. (Similarly, in "Rast,"



are taken as equivalents.) But, nevertheless, we may, I think, come to a definite conclusion that, unless the circumstances of the individual case give a plain lead otherwise, the third interpretation, unorthodox though it is, is always most to be favoured. Over and over again, the melodic phrase seems to fall curiously dead, unless the *appoggiatura* eliminates the first of the repeated notes: in the emotional climax of "Sei mir gegrüßt"



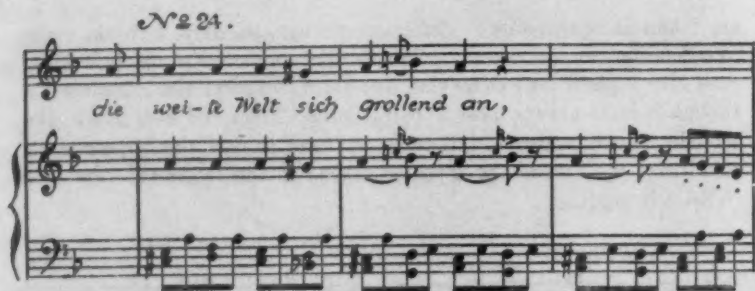
any weakening of the weight of the D flat is surely unthinkable: and similar cases are very common. If sung with careful accuracy (as it often is), the orthodox halving interpretation seems often to do great violence to the spirit of the music.

The particular type of *appoggiatura* that has all this while been under discussion is much the most personally Schubertian: but the more normal type, in which the note after the *appoggiatura* is not repeated, needs some consideration also. Here there seems more unanimity of method (though fixed principles of notation Schubert never troubled to adopt, and similar phrases are often

written out in full), and the musical problems are usually straightforward enough. The appoggiatura seems to be long (on the orthodox halving lines) whenever there is time for them to be adequately heard—except when the melodic outline would be spoilt by the prominent new note, as in "An die Nachtigall":



where the spring of the melodic curve seems to demand a very short C appoggiatura just as it demands an eliminating one in the previous bar—or when the accompaniment indicates the vocal parallel, as with the obviously short appoggiatura in "Irdisches Glück":



The very curious case in "Der Jüngling am Bache":

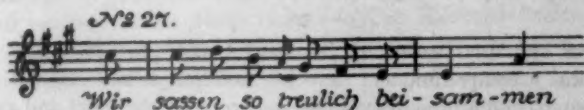


may perhaps best be taken as a couple of different notations for the same thing, though a short appoggiatura, as a contrast, is quite arguable: and generally, when the notes are fairly quick, harmonic

and rhythmical considerations seem to decide. A purely scalar bit of melody, like this from "Das Wirthshaus":



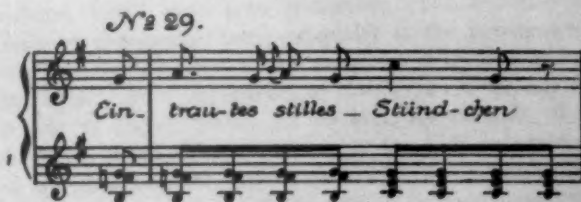
will demand long appoggiaturas, and the same kind of point is made clear in "Geforne Thränen" by the instrumental echoing of the phrase: but sometimes an isolated appoggiatura like this in "Thränenregen":



will necessarily, scalar though the passage is, be short in order to avoid spoiling the rhythmical swing. In chordal passages such as No. 2, already quoted, or this from "Prometheus" (the A is eliminating):



the interpolated appoggiatura seems better short for reasons of harmonic clearness, as in this different kind of passage from "Der Einsame":



for reasons of grammatical purity—which, at all times, has been allowed to condition the interpretation of ornaments. Before an

unrepeated dotted note, the Schubertian appoggiatura seems practically always to take one-third of the value*: the orthodox old rule said two-thirds, but I have come across no case (apart from those already mentioned, where the repetition of the main note complicates the problem) where such an interpretation seems likely and few where it is even possible. Indeed, the orthodox rule had required, in different contexts, so many exceptions that it had for a considerable period become virtually obsolete; and Stockhausen's enforcement of it for the appoggiaturas in the Terzett in the first act of *Fidelio*† seems a rather antiquarian proceeding. Every now and then, as with the dropping-sixth appoggiatura in the third bar of "An die Musik," no fewer than four interpretations—short, one-third, two-thirds, and eliminating—may be arguable: but the one-third seems safest all round.

One or two final words on Schubert's instrumental music, apart from vocal accompaniments: here his notation is normal and up-to-date enough, and all the grace-notes are more or less short and anyhow rhythmically non-measurable. The only problems are concerned with their places on or before the beats: in such instances as the "slides" in the slow movement of the E flat Trio or the third "Moment musical," or the appoggiaturas in the second "Moment," I confess to a personal preference for on-the-beat effects. But there is plenty to be said for the opposite readings: and such matters are to be decided rather by private idiosyncracies than by any laying down of general principles, such as are to a large extent, I believe, applicable to Schubert's vocal music—even though critical editors may occasionally differ about details of the text of particular works.

ERNEST WALKER.

* "Erstarrung," a convenient compendium of several different types of appoggiatura, shows this very clearly.

†In his elaborate treatise on singing.

SIXTEENTH CENTURY SERVICE MUSIC

THE TUDOR CHURCH MUSIC SERIES.

WITH the appearance of the first volume of the "Tudor Church Music," published for the Carnegie United Kingdom Trust, by the Oxford University Press,* the series may now be said to have begun. The second volume was published in advance of the second, in order to take advantage of the interest aroused last year by the tercentenary of Byrd's death. The supreme importance of the new volume (Taverner's Works, Part I) lies in the fact that it includes three general prefaces to the whole series:—(i) an Editorial Preface; (ii) a Historical Survey of Tudor Church Music; (iii) an invaluable dissertation on Sixteenth Century Notation.

Before passing on to a consideration of the second and longest of these three prefaces, a few remarks on the production of the music will perhaps be acceptable. Volume I gives us the eight extant Latin Masses of John Taverner (c. 1495-1545), while Volume II contains a first instalment of the English Church Music of William Byrd (1543-1623). We have thus a selection ranging, probably by intention, over the whole of the Tudor period, at least from the middle of Henry VIII's reign; the work of a Latin and of an English master; while the projected volumes dealing with Gibbons and Tomkins will bring the series well into Stuart days. The music is beautifully printed, in round headed notation from specially designed dies, and is set into bars. The bars are not always of regular occurrence, but their appearance will give rather a shock to the happily increasing number of musicians familiar with sixteenth century writing. The experts' decision to bar the music is one to which we must (regretfully) bow, but the dotted bar, already in use in certain of Messrs. Novello's publications, would have been preferable. The editorial work has been done so thoroughly, more especially in the palæographical and collating departments, that it is a thousand pities that it is not just a little better. In a publication of this type we do not expect to find it easy to discern faults, yet we find, for example, that in the second (Byrd) volume the references to the MS. authorities at the foot of the first page of each item are wrong through almost the entire book, the pagination of the preface having presumably been altered after the plates had been engraved and passed. And quite a cursory examination of the Taverner Masses reveals no less than

* Royal quarto, buckram: price 30s. per volume.

seven places (pp. 136, 146, 149, 161, 178, 190, 217) where it is necessary to work forward for one or more lines to find out which voices are supposed to be singing the new entries; and in the last case the highest voice can only be filled in from conjecture. On page 145 we think that the *Medius* should be underlaid with the end of the first *Sanctus* and the beginning of the second, at the rest in the fourth bar of the second line.

In "Small Devotion" the editors have added, and in "Mater Christi" they have adapted, the tenor part throughout. Opinions will differ as to the advisability of this, at least in a "Students'" edition; but on the whole we are glad to see it, for the parts are well written, and purists can but delete or ignore them if they prefer to do so.

THE HISTORICAL SURVEY.

This portion of the work occupies eighteen large quarto pages, or nearly 8,000 words. It is unsigned, and the editors appear to accept joint responsibility. It is something like a masterpiece of English writing (except for the use of "overseas" when "abroad" would have served equally well) but not exactly a masterpiece of English History. It would have passed muster in the last century, but much water has flowed under the bridges since then.

The sixteenth century was above all a century of change and experiment; and the "watertight compartment" had not yet been invented. It is hardly possible to insist too strongly on this point. Until we have not only agreed with it, but also assimilated it, we shall always be liable to trip up, and to find ourselves trying to separate sixteenth century music off into sharply defined classes. In Church music, a point had now been reached at which composers, able for the first time adequately to express themselves, overstepped the bounds of elaboration. The cult of the Trope had yielded place to contrapuntal excesses; excesses, that is, from the liturgical point of view. It was only human nature, of course; their machine was perfected, and the first thing they did was to go joy-riding, just as the hocketters of Notre Dame had done till admonished by John XXII, and just as the Viennese school did till chastised in our own day by Pius X. So the Church moved, though she was not obeyed promptly and instantly. The first whispers of the later Tridentine legislation, the orders of Cranmer, that the music was not to conceal the distinct sound of the words from the worshippers, were followed as sparingly as were John XXII in fourteenth century England and Pius X. in certain notable churches to-day. The Latin and English movements for simplicity were parts of one whole, a fact too often overlooked. The desire for homophony, block-chording, "sober and distinct"

notes and syllabic music is general was no peculiarity of the Reformation in England. Now the compiler or compilers of the Historical Survey are, in places, well aware of this truth, and tell us so; and they have noted certain details which go far to prove their contention; yet they seem to have strangely omitted to see how their assimilation of the modern knowledge of sixteenth century events should have altered their whole conspectus of the effects which the "English Reformation" produced on English Church Music. The trail of Mrs. Markham is still over their pages. But they sum up the position with complete accuracy on page xxix, lines 1-6, where they say: "It is a mistake to suppose that after the bifurcation of Church music the musicians who set Latin texts wrote in the old way, while those who set English texts explored a new way. Changes of style quite as profound as those which occurred in the English music took place in the Latin; but in the one case they were imposed, and in the other developed." The last clause of this quotation is the only one to which exception may be taken; for the claim that composers for the Latin rite were simplifying matters on their own initiative and not in response to suggestions or orders from the ecclesiastical authorities is not proven. We cannot trace the earliest rumour of the impending Pontifical reforms farther back than a letter of Cardinal Sirleto, in 1546, but the waters were stirring; and the gravity of the crisis which preceded the production of Palestrina's "Missa Papæ Marcelli" is accepted by all, for though Baini's account may be overdrawn and inaccurate in details, it is obviously founded upon a material substratum of truth. As for the Council of Trent, its mind was clear, though its action was not drastic.

The Reformation within the Church on the Continent of Europe resulted in the "reforms" of the liturgical chant, entrusted at first to Palestrina and Zoilo, and later to F. Anerio and Soriano; it was followed by the publication of the Medicean choir-books, which are as great a reproach to the Roman Communion as Merbecke's "Boke of Common Praier Noted" is to the Anglican.* Both are products of the same movement, flowing along parallel channels. The pendulum had swung far over to the anti-musical side, and the parties responsible for the Medicean editions were working hand-in-hand, did they but know it, with Geneva.

The casual reader, however, if he does not notice the great importance of this quotation from page xxix. will, we fear, gather quite

*I am at issue with many friends who regard Merbecke's "Boke" as one of the glories of English Church music, and think it far better to admit frankly that it is as undesirable as the Second Prayer Book of Edward VI. The best account of the Tridentine reform of the chant is to be found in Dom Augustine Gatard's "Plainchant" (The Faith Press, 1921, pp. 47-52).

a different impression from the Survey. He will take away the conviction that the introduction of English as a liturgical language dealt a death-blow to a flourishing school of composition. If we might hazard a guess in documentary criticism, we should say that the Survey was originally drafted by a writer whose historical knowledge was twenty-five years out of date, and that it was "redacted" by one who, while knowing better, was not sufficiently on the *qui vive* to eliminate the traces of exploded historical error; and to this "later hand" we should ascribe the first six lines of page xxix. So that it is not easy to pin down definite mis-statements of fact, though there are misleading implications in many places, especially in the middle paragraph of page xxvi, where it is said that the Edwardine demand for Service Music "was satisfied to a great extent by . . . Merbecke." And there is the statement on page xxiv: "No one followed him" (*sc.* Taverner) to be compared with the description of Whyte five pages later, as "the next great Latin writer after him" (*sc.* Taverner). A phrase such as "Disinherited, disorientated, composers for the English rite were obliged to have recourse to the Latin school with its closer continuity with the past for example and inspiration," is strangely at variance with the true picture of a vigorous school of composers, such as those to be mentioned in the following two paragraphs, who were building up under changed conditions a worthy continuance of the Henrician glories. All the facts go to show that there was one school, not two. The *suggestio falsi* is largely of the type *suppressio veri*, which, dangerous as it is, yet enables us to hope that some of the suppressions may be unintentional, or due to the exigencies of space. This excuse will hardly serve, however, for the treatment meted out to Causton and Tye.

DAY'S SERVICE BOOK: THOMAS CAUSTON.

Day's Service Book is described, on page xxvii, as containing "three full services, together with hymns and anthems, all following the order prescribed, with but little elaboration of counterpoint." The only contributor named is John Heath. Now, there are ten composers represented in Day's Service Book, and of these Thomas Causton is a really great musician. His Communion and Evening Services for unequal voices have been published under Mr. Royle Shore's editorship, by Messrs. Novello, and are now part of the regular repertoire of Westminster Abbey and several Cathedrals; and a copy of Dr. Jebb's transcript of his Communion Service for equal voices is before me as I write. As to the degree of elaboration in the counterpoint, we print an extract of this last, that our readers may judge for themselves. They will forgive the reminder that counter-

Glo - ry be to Thee O Lord most high: Glo - ry be to
 Glo - ry be to Thee O Lord most high: Glo - ry
 Glo - ry be to Thee O Lord most high, most high: Glo - ry be to Thee O Lord most
 Glo - ry be to Thee O Lord most high: Glo - ry be to Thee O Lord most

Thee O Lord most high: Glo - ry be to Thee O Lord most high, O -
 be to Thee O Lord most high, be to Thee O Lord most high: Glo - ry be to Thee O Lord most high: Glo - ry
 high, most high, be to Thee O Lord most high: Glo - ry be to Thee O Lord most high: Glo - ry
 high Glo - ry be to Thee, Glo - ry be to Thee, O Lord most high: Glo - ry

... Lord most high: Glo - ry be to Thee O Lord most high, O Lord most high
 be to Thee O Lord most high: Glo - ry be to Thee O Lord most high: Glo - ry be to Thee O Lord most high
 be to Thee O Lord most high: Glo - ry be to Thee O Lord, O Lord most high
 be to Thee O Lord most high: Glo - ry be to Thee O Lord, be to Thee O Lord most high

point is elaborate or not according to its own structure, regardless of whether one or twenty syllables are sung to a phrase. Indeed, artists like Causton, Tye and Tallis well knew that the genius of the English language, with its weight of consonants and preponderance of closed or short vowels, requires a different standard of word-underlaying from the Latin fashions.

The work of Oakland and Hasyllton in Day's Service Book is similar in style to that of Tye in his "Acts of the Apostles," and to Taverner's "Playn Song Mass." Heath, the only composer mentioned by the writers of the Survey, is without doubt the least interesting of the group. I scored his Communion Service some years ago from the copy in the Westminster Chapter Library, and promptly pigeon-holed it. Whitbroke and the elder Johnson and Knight are worth at least a passing mention, and Tallis and Shepherd contributed. The book so far satisfied a demand that it was found necessary to proceed to a second edition in 1565, five years after its first appearance. It is hard to excuse the omission of Causton's name from this account on the plea of forgetfulness; he is only mentioned casually on the preceding page (xxvi) as an adapter of some of Taverner's music. Causton is representative of Day's Service Book; Heath is not.

DOCTOR TYE.

All that the Historical Survey has to tell us of Tye is contained in four lines. "Christopher Tye (c. 1500-72) seems soon to have given up the attempt to adapt his musical genius to the new order, for he resigned his post as organist of Ely in the year 1561, and retired to a country living, with but little composed in the new style."^{*} Fortunately for students of English music, this "Byrd's-eye" view may be supplemented and corrected by a six column article in Grove's Dictionary, written by Mr. G. E. P. Arkwright, the acknowledged authority on Tye. The bibliography contained in that article shows his English output to have been about equal in volume to his Latin, as far as the extant MSS. may be taken as representing the actual proportions of his whole work. This list gives us (1) in Latin: three Masses and two isolated portions of Masses, a Te Deum, two Magnificats and seventeen motets; (2) in English: one service, sixteen anthems, and the fourteen anthem-like settings for the "Acts of the Apostles." That Tye's English anthems were adaptations of

^{*}One of Tye's Latin motets is dated 1566, seven years after his removal to Doddington. The suggestion of retirement is hardly accurate; most Cathedral organists would consider a change to a post with remuneration such as the Rectory of Doddington (over £7,000 in the opening years of the last century) as a promotion rather than a retirement.

Latin is a matter of conjecture; the connection, where it exists, may just as well have been the other way round, "for it must not be assumed that his settings of Latin words are necessarily earlier than those of English words" (Mr. Arkwright, *Grove's Dictionary*, Vol. 5, p. 191). Mr. Henry Davey's "History of English Music" (second edition, 1921), says that Tye's "great merit lay in abandoning needless complications, and in writing for beautiful effect only." Professor Wooldridge, in the "Oxford History of Music" (Vol. 2, p. 342), writes as follows: "Tye . . . composed much for the reformed Service: . . . he was able, before bidding farewell to music, to develop a typical English style of *florid contrapuntal melody*." (*Italics ours.*) It seems unnecessary to add that Tye's works are not included in the first series of the Tudor Church Music. The justification for this will perhaps be that the editors, having explored the period with greater detail than Professor Wooldridge and Mr. Arkwright, have concluded that the place hitherto assigned to Tye must be given up; but if that is their conclusion they should have apprised us of it.

Farrant, Mundy, Patrick, Storgers, are not mentioned. In the competent opinion of Mr. Harvey Grace ("Musical Times," July, 1915), Mundy is entitled to rank with Palestrina and Vittoria.

THE OMISSIONS IN CREDO.

A last criticism, and we may turn to more congenial topics. On page xxviii. of the Historical Survey, it is said that all the Masses of the first (great or ceremonial) class "omit the section of the *Credo* between *cuius regni non erit finis* and *et expecto resurrectionem*. This statement is not merely too sweeping, but is simply inaccurate, for from Fayrfax to Tye and Shepherd we find at least thirteen ways of making the cut. Of forty-four Masses (including a few of the second or short class) examined, only nine correspond to this type *finis/et expecto*—two by Fayrfax, five by Taverner, one by Ashwell and one anonymous; while a more frequent form is that which cuts from *finis* to *et vitam venturi saeculi*: this is used twice each by Fayrfax, Ashwell, and Aston, and once each by Ludford, Merbecke, Norman, Pashe, Shepherd, and Taverner himself (who departs from the type in *Gloria tibi Trinitas* as well as in *O Michael*) a total of twelve against nine of the type *finis/et expecto*. The point is not a trivial one, as might be thought at first sight, for (quite apart from the standard of accuracy which it predicates for this Historical Survey) this omission of words at the end of *Credo* of all places—

that text which for obvious reasons was uniquely inviolate from the Trope-makers of the preceding centuries—is one of the most curious features of fifteenth and sixteenth century Mass-composition; and the large range of variability in the treatment shows that the composers had nothing but artistic caprice to guide them in this strange convention. Even the length of the musical text seems to have had little or nothing to do with deciding how much is to be left out. Of fifty-five Masses analysed, from Dunstable onwards, only *Rasars's Christe Ihesu* and *Ludford's Ferial* iv. and vi., with two Flemish specimens, have a complete *Credo*.

We close the Historical Survey with the feeling that a great opportunity has been missed, and that the standard history of Tudor Church music has yet to be written. It is a conviction which we honestly resisted for some time, but the facts have been too many for us. With the resources at the disposal of the committee we had looked forward to the prefatory matter of the series with a hope that has been disappointed. The bibliographical staff has produced much that was practically unknown; but the historical staff has failed adequately to represent their import, or to face the fact that the older ideas about sixteenth century development need rewriting in the face of new discoveries, such as

(1) The Edwardine part-books in the Bodleian Library (*Mus. Sch. e 420-422*), the macaronic "Te Deum" of Packe in the British Museum, with various other compositions in English of a date possible, probably, or certainly anterior to 1549. The writer proposes to offer some remarks in the next number of *MUSIC AND LETTERS* upon the subject of Henrician or pre-first Prayer Book compositions in English, and its correlate topic, Edwardine and Elizabethan liturgical music to Latin words, other than "private" music, such as Byrd's *Gradualia*. An opportunity will thus present itself of gauging the degree of correspondence between legal pronouncement and musical practice.

(2) A second group of phenomena which needs further elucidation is the hitherto unsuspected free use of block-chord passages by the Henricians. A moderate use of chord passages is to be found as far back as Fayrfax and the Netherlanders, but Taverner's "Playn Song Mass," for instance, will certainly come as a surprise to all who open the first Carnegie volume at page 30.

The editors have, we doubt not, covered the whole ground of their sources; it is said, in the prospectus of 1922, that they have collated and scored sufficient material for thirty volumes. That being so, we are thirsting for information about the Carver MS., and for the

notation expert to give us his views on the Saxilby fragment lately discovered. We want to compare his solutions of the enigmas in the tenor of the *Missa O quam suavis* in the Cambridge University Library with our own. But we can find mention of none of these three.

AN APPRECIATION.

The publication of the *Tudor Church Music* will be an epoch-making event in English musical history. Typography and every detail connected with production are perfect, if we except the slip about the Byrd MS. references, alluded to above. The industry and enthusiasm and thoroughness of the musical editing is patent, and the value of the work done is incalculable. It is nothing less than the publication for the first time on any scale of what Sir Henry Hadow describes as "the most important musical discovery ever made." The inception of the scheme is due to Mr. Royle Shore, who has laboured since 1910, almost single-handed for the earlier part of the intervening time, in the face of indifference which would have discouraged many. In 1911, after consultation with a number of experts, he applied to Mr. Andrew Carnegie, and in the following year to the Oxford University Press, for a consideration of his scheme for a Corpus of English Polyphony, and was unsuccessful in either case. In 1918 he made an appeal to the Representative Church Council for interest and support. A final attempt was made in a different direction in 1916, and the Carnegie Trustees, apparently realising that "there must be something in it," acceded to an approach from another quarter. On the constitution of the editorial committee we cannot comment here, except to suggest that a wider group, including at least one historical and another liturgical expert, would greatly have increased the value of the present committee's conclusions.

For the future, one of the most encouraging signs is the title and foot-note to the programme of the publication:—"First Series. Subject to modification or addition according to space available." We hope very earnestly that "modification" will exclude Merbecke's "Booke of Common Praier Noted" from the tenth volume, as this has already been reprinted and edited, in facsimile and otherwise, with and without bars, in whole or in part, with and without harmonies good, bad and indifferent, *ad nauseam*: the space thus gained would be better occupied in giving us some more polyphony. For additions, or for a second series, we hope to see all or some of the MSS. referred to at the end of the preceding paragraph, together with the works of Fayrfax and Ludford, Raser's fine *Missa*, and, perhaps,

the remaining contents of the Forrest part-books. The present selection, indeed, hardly merits the title of "Tudor." The Elizabethans are to occupy seven volumes, the Henricians only three; while the work of Henry VII.'s reign is entirely wanting, and Gibbons and Tomkins correspond with the Stuart rather than the Tudor dynasty. If we are to go as late as 1656, account will be taken, no doubt, of the interesting work of Jeffreys. And, perhaps, when the Second Series opens we shall be able to read a new and revised Historical Survey.

We gather that financial considerations will play a large part in determining whether a Second Series will see the light of publication or not. If that is so, may we offer a suggestion that some monographs, which could be published at a few shillings each, might be a profitable venture? The admirable notation preface, for instance, should be made accessible to the many who cannot afford to buy the quarto volumes and have little opportunity for library work.

DOM ANSELM HUGHES, O.S.B., PERSHORE ABBEY.

Crotchets. By Percy A. Scholes. John Lane. 7s. 6d.

Being pressed for time, for the book has not long reached me, I have read only a third of Mr. Scholes's "Crotchets," but not from any lack of willingness to read more. That third is enough to show his work and his method. Both are narrow and proceed from conviction—like the narrow drill of a boring machine with immense driving power behind it, and quite unlike bigotry driven by prejudice. Whim, fancy, opinion, judgment, or whatever it may be, about music, is divided as to whether more good is done to the cause by deepening or by broadening the culture. Mr. Scholes chooses the latter, and accepts with a smiling face all the admiration and contempt that fall to one who takes a line and sticks to it. That is his work: his method is good journalism, which is, shortly, understanding and sympathising with one's public. There are a hundred people who can tell you about the differential calculus for one who will listen carefully to your question, gauge it, and tell you exactly and only what you want to know. That is Mr. Scholes's art. He is confident that the calculus is safe in the proper hands, but it irks him that people should go about their daily tasks thinking it, with a shrug of the shoulders, a kind of guild secret if not black magic. He wants all, not some, to believe music to be a thing that vitally concerns them. There is some truth in this, that if you want the plant to grow you must prepare the soil. On the strength of this, madrigal, oratoria and cantata flourished with us; for lack of it Purcell withered away.

For other reviews see pages 168, 176, 191-2.

DOUBTING CASTLE

EDITING is a form of trusteeship. It is proverbially difficult to be an honest trustee : to be an honest editor is not less so. I am an editor myself, and my sins are ever before me, at any rate those of them which I recognise to be sins ; but considering how many, and how persuasive, are the opportunities for fraud which embellish my profession, I think the standard of editorial good faith is laudably upheld—even by me.

Let there be no misunderstanding. The editing of which I speak is of that rather limited kind for which honesty and scrupulous weighing of the evidence are thought to be qualifications ; its aim, and only concern, being to restore and elucidate the true presentation of a dead man's thought. It is a laborious occupation, and there is not much money in it. On the other hand, it is eminently respectable. So it chiefly attracts timid and studious souls, only dishonest in a mediocre degree. Those who are gifted with a more soaring mendacity put out their talent for a higher interest. They edit the daily paper, or company reports.

A little cell best fits a little saint. I have found plenty of scope for false witness in my own small experience of editing such austere and non-controversial matter as sixteenth century English church-music. Since to discuss one's shortcomings is not thought so egotistical as the other forms of talking about oneself, I will set down a few of the temptations which I have found it hardest to resist.

1. Making the Best of it.—I compared the editor to a trustee. He will be remarkably self-controlled if at some time or other he does not find himself taking on the further post of tutor. Say he has to choose between two readings of a disputed passage. Of these two readings one is the better attested and most probable ; but it is dull, or faulty. The other redeems the dullness by an unforeseen flash of originality, or amends the fault by some neat piece of workmanship. He would be scarcely human if his regard for the composer's

reputation (and his own— editors shine, if they shine at all, with a reflected glory) did not prompt him to accept the second reading. It is the better of the two, he will say. And a horde of generous impulses will muster up to garrotte caution, which asks if it be the likelier.

Formerly, I think, editors were inclined to play for safety. Any little awkwardnesses, such as forbidden consecutives and false relations, were put out of the way, or hushed up, wherever possible. If they had to appear, they were pointed out as unaccountable lapses from proper behaviour. Now it is all the other way. "When in doubt take the bolder reading," is the infallible maxim; and the same unaccountable lapses are pointed out afresh, but now as peculiar strokes of genius, *hauts goûts* of the feast. It is mainly a matter of fashion. Then clean hands, technically speaking, were a merit, and if not clean hands, then kid gloves. Now, hot heads are in vogue, and if not hot heads, then red wigs.

2. Having a Theory about it.—This is a nice point. A theory or two is essential to the editor. If he have none he may die for lack of oxygen. But he should recognise that a pet theory, however insinuatingly it may nestle in his bosom, is a savage animal, only to be exercised on a string. Theories are of two kinds; those engendered in the mind, and those based upon documentary evidence. Of these the latter is infinitely the more dangerous. The first is nuisance enough. It darkens counsel, it impedes decision, it is expounded to the waste of time. Still, it is recognised as a theory, not as the kind of thing one puts into practice. But the theory based upon documentary evidence masquerades as a discovery, a manifestation of contemporary practice, which to apply is a duty as well as a pleasure. What may be only a mannerism, or a special measure, is exalted into a cure-all. It suits the cases where it is first found: not unnaturally, being designed for them. It would be ungrateful to mix salt with this balm; so the elated editor proceeds to apply it to other doubtful cases, where it may have no efficacy or relevance. And worse still, he learns to regard with exaggerated respect the MSS. which bear out his theory, and slights the testimony of those which do not.

3. Consistency.—Consistency is the first law of pure editorial technique. In such things as annotation and barring, in all details of notation and *apparatus criticus* it is essential for the editor to remember on Tuesday what he did with a like case last Thursday fortnight, and to abide by it. The composer is under no such obligation. Rather, having treated his material in such and such a way in one instance, elsewhere he will be likely to treat it differently. If

he do not, he's a dull dog. This sounds a commonplace; for all that, a commonplace apt to slip one's memory during the actual grind of editing, when the material before one loses its look of independent life, and seems only so much scrabble to be surveyed, collated, revised, and generally licked into shape. That is the moment when consistency breaks loose, and with a few snips of its abhorred shears maims the laurel into a neat suburban hedge. In questions of word-underlaying or of *musica ficta*, where the editor must decide between variant readings or supply deficiencies himself, there is no more fluent and fatal guide than consistency. In some instances the pursuit of it will lead the editor into such an imbroglio that he will be forced to renounce his error. But heaven is not always so kind. Remembering this, let him eye with mistrust even those passages where consistency seems applicable, keeping in mind that what he feels tempted to impose may have been the very thing the composer was trying to avoid. By acting thus he lays himself open to the criticism that he has overlooked an indication, or forgotten a previous instance. This is very painful: but it is better than lying awake.

4. Loss of Perspective.—It is not enough for the editor to devote himself to studying his subject's personality; he must also consider him in relation to his age. His aim should be, not to produce a handsome full-length portrait, but, more self-effacingly, to fill up, it may be one, or two figures in a large canvas. Whether they be principal figures, or incidental persons supporting drapery, they must be thought of in relation to the whole. This is not a counsel of perfection. It is a council of policy. No artist's work has purely absolute value. It is conditioned by time and place; to ignore the surroundings to which, and upon which, it reacted is to belittle its significance. The sense of historical proportion is the surest measure of transitional artists: and in every vital period of art all, save a few great men and some unimportant parrots, are transitional.

Long before the sixteenth century the development of contrapuntal technique had turned the current of musical thought away from the monophonic inflexions of the modal system towards the harmonic aspect implied in the conduct of many voices. By the end of that century the transition was completed. As usual, notation lagged behind: but in some of the later MSS. the balance is redressed by a tendency to bring the work of earlier composers up to date. When to this is added the fact that the greater part of his material exists in MSS. undated, and that the opus number was still a thing of the future, the sympathetic reader will admit that the editor is in a sad mess. Indeed, he must pick his way through a morass where it is very easy to go wrong, and quite impossible to feel sure of going

right. Boiling an egg to the Hartfield standard of wholesomeness does not present a prettier problem.

In these quandaries the sense of historical proportion itself may seem of dubious authenticity, since so much of it is necessarily based upon uncertainties. Be that as it may, there is no other god that is able to help us. If he fail to invoke it, the editor will find that he has so flattered one composer by choosing for him only the best polished and most advanced interpretations that there are no high-lights left for the next, who carried the achievement a stage further. Or else, under the charm of modal austerity, and forgetting that what is strange melody to him was stale news to the man of that day, he will reject all the variants which anticipate the modern harmonic system, and rob a transitional writer of his very significance as such: the response to new ideas.

5. Blind Faith.—I include this for the sake of completeness. But strictly speaking I doubt if blind faith should properly be placed amongst the editorial temptations, being in part an ingrained flaw of character, and therefore not a temptation, and in part mere mental laziness, which is not specifically editorial.

The tale is menacing enough without it. Tired with all these, for some more restful occupation I cry, or for some more restful form of editing. Such, indeed, is supplied by the wisdom of the East.

The Chinese, a people unsurpassed in reverence for their ancestors, have an editorial tradition which shelves all these Western cases of conscience with one sublime and self-effacing gesture. Choosing some ancient and well-accredited text, they copy it word for word, perpetuating exactly all its corruptions, hiatuses, and ambiguities. This method has a great deal to commend it. Nothing is added and nothing is taken away. No editorial shadow darkens the candid page. And if the reader be inclined, and skilled, to be his own interpreter in cases of difficulty, I do not see what more he need desire. So when I find present-day examples of editing *à la Chinoise* I am inclined to rejoice. I should rejoice entirely but for two considerations. First, that the ordinary European reader is not educated up to this high standard of independent culture, and does not, unless expressly advertised, expect to be called upon to use his own wits. Second, that the ordinary European editor is scarcely able to maintain the proper Celestial reserve. Sooner or later, circumstances will betray him into an expression of editorial opinion. I give an instance of this from a recent publication.*

* From *Fourteen Pieces for Keyed Instruments*, by William Byrd, edited by J. A. Fuller Maitland and W. Barclay Squire; by kind permission of Messrs. Stainer and Bell, Ltd., the publishers.



* This G# is in both The Mss. and is doubtless intentional.

N.B.—B flat has accidentally been omitted from the signature, and a downward tail from the second G, second bar, bass clef.

As a piece of Chinese editing the unshirking reproduction of a textual error is admirable. Nor is the true text much endangered; for the dock grows beside the nettle, and the alto part in the third bar supplies the obvious emendation for such as wish to emend. But the footnote violates Oriental imperturbability without making European sense, and is bound to mislead many readers accustomed to rely on editorial wits rather than their own.

If the Chinese habit can betray two such discreet and experienced editors as Mr. Fuller Maitland and Mr. Barclay Squire into a momentary stumble, others less skilled in editorial deportment may well hesitate to assume that dignified garment. In fact, I do not think many editors are in danger of erring on the side of self-effacement. It is scarcely in human nature to abjure all sense of property. Most of us feel a kind of proprietary interest in our ward's estates, for all that we know ourselves only to be trustees. And as the trustee will defend himself for tampering with investments by saying that he makes it a rule to touch nothing but Government stock, we buttress our more dubious acts of administration with talk of original sources.

For one's own peace of mind, it might be better not to drink too deep from the generality of so-called original sources. After a while the healing waters lose their first freshness; they taste muddy, a little brackish; and strange unhygienic particles rise up and float on the surface. Dissatisfied, the traveller moves on to another source. Well for him if the process of disillusionment be not there repeated.

To drop metaphor, I say that the plea of original sources is of extremely doubtful validity unless the original source be a proved autograph, or the printed page, printed during the author's lifetime and by him seen through the press. Even then, the editor must be on his guard. Nothing is harder to copy accurately than one's own composition; and not every composer is so scrupulous a proof-reader, nor so fortunate in his printer, as William Byrd, who could say: *In*

expressing of these songs either by voyces or instruments, if ther happen to be any jarre or dissonance, blame not the Printer, who (I do assure thee) through his great paines and diligence doth heere deliver to thee a perfect and true Coppie.

First editions printed after the author's death must be distrusted, however much his widow may *Certifie every Ingenious Reader* of their accuracy. Nor should greater trust be given to the showier pretensions of professional midwives to posthumous births. Marvell's manuscript may not have presented such difficulties as do the proof-sheets of Marcel Proust; but Mrs. Marvell (even allowing her but a moderate acquaintance with the French tongue) could scarcely have made a more distinguished mess of the latter than the editors of the *Nouvelle Revue Française* have done.

I suppose it is possible to drink *vin ordinaire* on six days out of the week and on the seventh to judge good Burgundy and find it wanting in some particular, without being an imposter. I hope so: else all my recommendations against trusting even those original sources that are passably original will sound like the cry of Sour Grapes. For whoever is editing English church music of the sixteenth century must for the most part content himself with a cellar of anonymous drinks, renovated vintages, and doubtful rinsings.

I refer, of course, to the MSS. sources. The printed part-books of the period supply admirable text. Unfortunately, church music was not printed to anything like the same extent as was the madrigal. Presumably there was not so much money in it. Be that as it may, the demand for manuscript copies must have been considerable. Even now, after three centuries of neglect,* after the Puritan bonfires and the vestry stove (some MSS. are known to have been sacrificed to feed this sacred fire), after the hazards of the saleroom and the lumber-room, there is enough MSS. material left to strike an awe and terror on the aching sight of anyone who proposes to catalogue and to collate it.†

John Barnard, in the preface to the *First Book of Selected Church Musick*, speaks of saving the pieces in his collection from the danger of perishing, or corrupting in erroneous and manuscript obscurity. Modern editors may sometimes find cause for preferring a MSS. reading before a reading from Barnard (*sic transit*: it will be their turn some day); but he spoke, as he worked, in editorial good faith; and his

*This cliché can stand. There were always some scholars and collectors to take away the reproach: but the bulk of xvi. century music was neglected entirely by all of them.

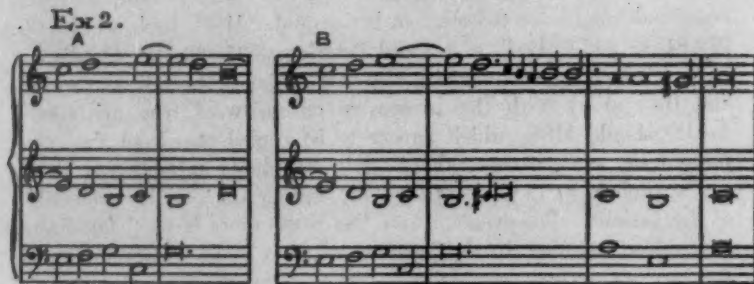
† And this applies only to what is known to us. No doubt there is still a considerable amount undiscovered.

testimony against manuscript sources is noteworthy. Since his time counsel has been darkened even further by a quantity of contemporary or slightly post-contemporary manuscript transcripts of his printed books. These, however, can generally be recognised, and their evidence as text duly qualified. In the authentic MSS. sources, dating mostly from the late sixteenth to early seventeenth centuries, there is no such touchstone for assessing the respective values of different texts. Some indications are too clear to be ignored. MSS. such as Ch. Ch. 979-81, or 982-8, Bodl. e. 1-5 and Peterhouse 31, 32, 40, 41, display on their every page the imprint of a painstaking and intelligent scribe; and they speak with the persuasive authority of true aristocrats. Again, should MSS. which appear to be copied one from the other present the same variant, that fact is considered as adding evidence to the probability of their relationship, rather than to the probability of the variant. But even in cases like these there is need for discretion. For instance, in the latter example it is always possible that the two related texts may have drawn their peculiarities, not the one from the other, but from some earlier and more authoritative text, since lost. And in the first case, there is an even more unsettling possibility to be considered.

To discussion of this, the worst of all the editorial qualms that I have experienced, I will give the rest of this article. I have been approaching it from the first, although my natural reluctance to treat of anything that touches my peace so nearly may have caused me to approach it, as country houses in Jane Austen are approached, by a semi-circular sweep.

Whoever works at collating MSS. soon comes to feel that each MS. has a sort of personality. If he analyse this impression, he will find that it is grounded almost entirely upon their variant readings. "So-and-so reads such-and-such": "So-and-so would," he says to himself. This is admitting a good deal. It is admitting far more than the right of individual copyists to have each their own scribal peculiarities. This one makes his minims with two separate gestures of the pen: a circle and a stroke; and sometimes he leaves out the stroke. That one sometimes forgets the clef, and transcribes a whole passage correctly, but at the wrong pitch. Others, like the copyists in Ex. 1, are not very scrupulous where they edge in their accidentals. No one grudges copyists these their little weaknesses. They must be annotated if the editor would lay claim to thoroughness; but they are mistakes only; they do not rise to the dignity of variants. Other classes of MSS. supply a special class of readings, that hover between mistake and variant, and are strictly speaking neither, but adaptations to circumstance. Such readings occur in the Wimborne Minster

MS., whose text of Byrd's Short Service, for instance, shows an attempt to adapt the music for four voices. And the many compilers of *morceaux choisis* for home use sometimes do a little arrangement too. It is not very surprising to find a tag-rag collector of this sort adding on a little bobtail of his own.



A is the close of this section from Taverner's *Ave Dei Patris* as it stands in all the MSS. save R. C. M. 2035. B is the R. C. M. 2035 bobtail.

Were all variant readings as easily unmasked as this, the editor would live as pleasantly as in that country where little pigs run about ready roasted with a knife and fork sticking in their ribs. In the reputable MSS. he does not expect to find tamperings of this sort. Nor does he. Instead he finds assertions of personality far more subtle and disconcerting. He finds variant readings which are not slips or excrescences, which fit into the main texture, which have one and all a good deal to be said for them; and, as said before, he finds with experience that each MSS. is apt to produce variants bearing a sort of family likeness. Awhile this is all very interesting. The copyists come out of their graves; they seem almost living personalities, people like himself. So indeed they are. They are people very like himself. For to a greater or less degree they are editors too, practisers of his own doubtful trade.

This is a dreadful consideration. Nor is it made much more tolerable by the thought that these preceding editors were better fitted for their task than he.

Eyed with this suspicion, variant readings take on a new interest. I spoke of editorial temptations, and gave as the first of them, Making the Best of it. Here is a phrase from Robert White's *Miserere mei* as it is given by Bodl. e. 1-5, and Ch. Ch. 979-81 (lacking tenor):

Ex. 3.

De - us, - non de - spi - ci - es -

De - us non de - spi - ci - es -

De - us, non de - spi - ci - es -

De - us, non de - spi - ci - es -

De - us, non de - spi - ci - es -

Here is the same passage as given by Ch. Ch. 984-8 :—

Ex. 4.

De - us, - non de - spi - ci - es -

De - us, non de - spi - ci - es -

De - us, non de - spi - ci - es -

De - us, non de - spi - ci - es -

De - us, non de - spi - ci - es -

*Slurs as in the originals.

The variant reading looks uncommonly like an attempt to improve upon White's setting of the word *despicies*. The copyist of Ch. Ch. 984-8 reveals himself as a Latinist, and proud of his Latinity. He can quote from Cicero, and embellish a blank page with a set of Sapphics, presumably of his own composition. Is it too far-fetched to suppose that he should have taken exception to White's faulty accentuation and (with the kindest intentions in the world) amended it? Against this it may be urged that he left the equally objectionable bass-part unaltered. As for that, let us admire him for resisting the further editorial temptation of Consistency.

Bodl. 212-6 supplies a variant reading in Byrd's *Sing joyfully* which to my mind can only be interpreted as a similar instance of editorial license. Here is the passage as it is given by Barnard, B. M. Add. 29872-7, 17792-6, Durham, Peterhouse and York MSS., and others :—

Ex. 5.*

Blow the trumpet in the new moon, in the new moon,
 Blow the trumpet in the new moon, in the new moon, in the new moon,
 Blow the trumpet in the new moon, blow the trumpet in
 Blow the trumpet in the new moon, in the new moon, blow the trumpet in the new
 Blow the trumpet in the new moon, blow the trumpet, in the new moon,
 Blow the trumpet in the new moon, blow the trumpet in the new moon,
 in the new moon, Blow the trumpet in the new moon, in the new moon,
 Blow the trumpet in the new moon, in the new moon,
 the new moon, blow the trumpet in the new moon
 moon, blow the trumpet in the new moon, blow the trumpet in the new moon,
 in the new moon, blow the trumpet in the new moon, in the new moon,
 blow the trumpet in the new moon, blow the trumpet in the new moon,

N.B.—Bar 5 (2nd treble) the second D minim should be B, and bar 6, the semibreve E should be G.

* From Vol. ii. of Tudor Church Music, by kind permission of the Oxford University Press, publishers, and the Trustees of the Carnegie United Kingdom Trust.

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Ек.6. *

Blow the trumpet in the new moon, in the new moon

Blow the trumpet in the new moon, in the new moon, in the new moon,

Blow the trumpet in the new moon, blow the trumpet in the new moon, in the new

Blow the trumpet in the new moon, blow the trumpet in the new moon, in the

Blow the trumpet in the new moon, blow the trumpet in the new moon, ———

in the new moon, blow the trumpet in the new moon, in the new moon,

blow the trumpet in the new moon, in the new moon

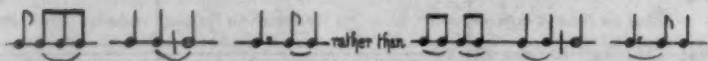
moon, blow the trumpet in the new moon, blow the trumpet in the new moon,

new — moon, ——— blow the trumpet in the new moon, in the new moon,

blow the trumpet in the new moon, blow the trumpet in the new moon,

There can be no doubt that the version of Bodl. 212-6 is an improvement on the other. I have no doubt either that its author thought so too. But I do not think its author was Byrd. So, too, is the *deficies* emendation an improvement. That is the suspicious thing about variant readings of this kind. Both examples 4 and 6 are just what one would expect of discerning and competent editors who, seeing a weak place, and seeing how it might be strengthened, had, like Uzzah, put forth a hand to steady the Ark of the Lord.

It would be easy to multiply instances like these, though they would not all be so creditable to the musicianship of their inventors. Instead, I will touch upon one other aspect of this editorial-copyist question. One of the most striking differences between sixteenth century music and the music of more recent date is the way in which if there be a greater number of notes than of syllables those notes are distributed. The custom of sixteenth century word-underlaying was to begin the syllable upon an off-beat :

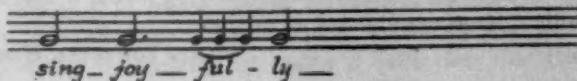


This application of the anacrusis principle survived further into the sixteenth century than is generally realised; or perhaps I should say that when it occurs in music of such date it is not generally realised to be the survival of a definite principle. Purcell uses it; so does Handel: and an instance of such underlaying in his music stands in *Grove's Dictionary*, accompanied by the plea that Handel's understanding of the niceties of the English language was not always thorough enough to enable him to set it properly. And Bach in the phrasing of his instrumental works robs the primary accent of its self-importance by a profound understanding and application of the same anacrusis principle.

This method of word-underlaying is only indicated in the printed part-books by the placing of the words under the notes; but in a great number of MSS. the grouping of notes and syllables is shown by slurs. After an examination of these MSS. slurs the general impression that emerges is such as the examiner would expect. In the earlier MSS. the slurring follows the principle of irregular division and anticipation of the accent. In the later MSS. the new fashion of equal division and unobstructed strong beats is beginning to supplant the former system. There is no need to suspect editorial

interference here. The variant slurrings merely represent the variation of custom. But the slurring of the Durham choir-books MSS. E. 4-11 and C. 1-18 tells a different tale. Both these sets are of the seventeenth century. E. 4-11 dates from the first, C. 1-18 from the second half of the century. Both sets are *fine* MSS., carefully written, important alike in quality and quantity, and remarkably rich in slurs. There is evidence to suggest, and it is tempting to suppose, that Dr. John Cosin, whose career as Prebendary of Durham was distinguished by efforts to put into practice his admiration for the church music and church ceremonies of more spacious pre-Puritan times,* gave his support to the making of these MSS. sets.

In any case, whoever was responsible for the slurring in these books put into practice his admiration for the underlaying of the sixteenth century. In no other MSS. do we find the principles of irregular division and anticipated accent so consistently applied, nor carried quite so far. Something of this may be explained by the fact that the MSS. were written in a period when the old system was beginning to be discredited and forgotten; therefore for the sake of the singers it would be necessary to indicate much that at an earlier date might be left to their discretion. This, however, only explains the fullness of the slurring. Some other reason must be sought to account for the many variations of underlaying peculiar to the Durham MSS., which are characterised by an irregularity of division and an elision of accent that borders upon crotchettiness.



is how the York MSS. slurs the opening phrase of Byrd's anthem. This seems good enough: but Durham goes one better and slurs it:



*He lit 220 candles in the Cathedral on Candlemas Day, and revived the singing of anthems.

Where other MSS. are content to say

||| |||
A - men

Durham supplies a variant of

O. d |||
A - men

This is being more Catholic than the Pope. In fact the slurring of the Durham books smacks of the editorial Having a Theory about it. The theory is a correct theory: and in six cases out of seven it is correctly applied. But over these every seventh cases subsequent editors, however much blessing their forerunner for his good offices, will do well to pause and consider.

After they have paused and considered, and perhaps rejected, they would also do well to make a mental acknowledgment that all editors are prone to err through self-opinionatedness, and that they, removed by three centuries' misunderstanding, are likely to err more, and more often, than those into whose labours they have entered. Indeed, the first stagger of disillusionment over, it is rather heartening to find a supposed impassive copyist revealing himself as a human being like oneself, subject to the same temptations—except blind faith: that we can safely leave to the copyist, and endowed with preferences and idiosyncrasies of his own. And if the exchange adds a new consideration to working hours, it also enlivens them with a companionship and an example.

SILVIA TOWNSEND WARNER.

Favourite Musical Performers. By Sydney Grew. Foulis. 6s. net.

This is a book about four conductors, four singers, an organist, a choirmaster, and a violinist; they are all living and all of this country. There is not one of them of whom we are not glad to have such information as Mr. Grew has been able to gather, and if he does use them occasionally as pegs on which to hang theories and doxies of his own, he also goes a long way to put us in sympathy with their aims and achievements.

J. A. ANDRÉ ON MOZART'S MANUSCRIPTS

THE notes which I have here translated form the preface to a thematic catalogue of Mozart's compositions compiled by Johann Anton André, the composer and music publisher of Offenbach, who in 1799 had purchased from Mozart's widow all the musical manuscripts of her husband that were still in her possession. It extends to the year 1784 and was designed as a supplement to Mozart's own list, covering the period from 1784 to the year of his death, which had been acquired by André with the other manuscripts, and published by him in 1805.⁽¹⁾ Though essentially complete it was never printed, and in spite of the fact that the preface is dated 6 Aug. 1838, it is possible that André was still working on it at the time of his death in 1842. It then passed into the possession of his son, Julius André, who placed it at Köchel's disposal when the latter was compiling his great catalogue, and subsequently (how, is not quite clear) came into the hands of Carl Zoeller, a musician of German extraction who came to London in 1878, and ended his days as bandmaster to the 2nd Life Guards. It was purchased from him in 1884 by the Trustees of the British Museum, and appears to have lain there quite unregarded ever since.⁽²⁾

The catalogue itself is of considerable interest, and I hope to be able to discuss it at greater length on some other occasion. I may say here, however, that a comparison of its entries with the corresponding entries in Köchel's list makes it quite clear that the latter contributed very much less than has generally been supposed towards the problem of settling the chronology of Mozart's undated works. The preface, with which alone we are here concerned, is, unfortunately, disappointingly brief, and does not by any means give an exhaustive list of the characteristics of Mozart's manuscripts. It does, however, touch on many points of importance on which I will do my best to comment, and, apart from its special interest, should, I think, be of some service to anyone who is just beginning the study of musical manuscripts, as suggesting the sort of peculiarities which should be noted. Those who are interested enough to wish to verify, or disprove,

⁽¹⁾ *Thematisches Verzeichniss sämtlicher Kompositionen von W. A. Mozart, so wie er solches vom 9 Feb. 1784 an, bis zum 15 Nov. 1791, eigenhändig niedergeschrieben hat*, etc. A second and corrected edition appeared in 1828.

⁽²⁾ Add. MS. 32412.

André's remarks, may consult the Mozart MSS. in the British Museum, which include such treasures as the six "Haydn" and the three "Prussian" Quartets, or any of the numerous facsimiles which have been published. A very valuable collection of reproductions covering the whole of Mozart's career was published by Ludwig Schiedermair in 1919 under the title "W. A. Mozart's Handschrift in zeitlich geordneten Nachbildungen." There are in addition facsimiles of three complete works now available, viz., of the Requiem (Vienna, 1914), of the E maj. Piano Trio, K. 542 (Munich, 1921), and of the Jupiter Symphony (Vienna, 1923). Facsimiles of shorter works or fragments of works are also to be found in many of the biographies, *e.g.*, in those of Jahn, Schurig and Schiedermair.

André's Preface.

1. At the time when he began to keep his thematic catalogue (in February, 1784), Mozart appears to have undertaken a revision of his existing manuscripts, and only then to have added the date of composition to many of them. At any rate, this seems to have happened in all cases where that information is written in a hand which does not tally with Mozart's style of writing as exhibited in manuscripts of the time, but is more like that of his later works; and it may also be true of cases where the year of composition only is mentioned. Moreover, the superscriptions on many of the earlier manuscripts, *e.g.*, from about 1760 onwards, are in the writing of Mozart's father, whose hand may also be recognised in the signs of accenutation and other such details.⁽¹⁾

Further, there are on many manuscripts clear traces which indicate that Mozart left them for long in a mere outline score⁽²⁾ and did not

(1) How far Leopold Mozart's hand is to be traced in the *actual composition* of his son's early works is a question that has not yet been thoroughly thrashed out, although there are many cases where a careful examination of the manuscripts should suffice to settle it. Meanwhile a comparison of the modest efforts at composition contained in the manuscript notebook which the eight year old Wolfgang kept for his private amusement while he was in London (published by Breitkopf and Härtel in 1906), with the full-dress sonatas and symphonies which he is supposed to have written already, is enough to show that Leopold's "revision" must have been extremely drastic. While on this point I ought perhaps to mention that Wyzewa and Saint-Foix have shown that the symphony K.18 is simply a transcription by the young Mozart of a symphony by C. F. Abel, and that the piano concertos K.37, 39, 40 and 41 are not original compositions but adaptations of movements from sonatas by various French composers.

(2) This was the case with the "Prussian" Quartets (K.575, 589 and 590), as an examination of the manuscripts clearly shows. Mozart left several unfinished works behind him in this skeleton condition, *e.g.*, the Oboe Concerto (K.293) and the Rondo for Horn and Orchestra (K.371). It is even probable that the Violin Concerto in E_♭, to-day the most popular of all Mozart's violin concertos, is for the most part no more than an outline score of this kind, touched up by another hand, possibly that of André himself.

complete the instrumentation until later, when he also took the opportunity of adding a good deal of fresh matter.

2. In Mozart's later manuscripts it is unusual to find anything crossed out; it is much more common, particularly in what are called the working-out sections, to find notes that have been altered.⁽¹⁾ Such alterations, however, are always very neatly made.

3. The theory that Mozart carried a composition in his head for a long time, until, in fact, he knew it by heart *in the exact form* in which he afterwards wrote it down, is against all that we know of the art of musical composition, and completely contrary to the nature of the imagination.⁽²⁾ It is more likely that those sections of a composition in several parts which required to be worked out in special detail, were first roughly planned, and then jotted down on spare sheets of paper before being entered in the manuscript of the complete score. Indeed, I myself possess several such sheets in evidence of this.⁽³⁾

Mozart varied the speed with which he wrote down his notes and the size which he made them as his fancy dictated, but where heads of notes are found, as they sometimes are, of a surprisingly large size, they are either an indication that some sort of fair copy has been

(1) There are about thirty such alterations in the *finale* of the Jupiter Symphony. Mozart's favourite method of making a correction was to smear out the offending passage with his finger-tip while the ink was still wet, and write his improved version over the top of it. In some cases, of course, notes thus amended were merely slips of the pen.

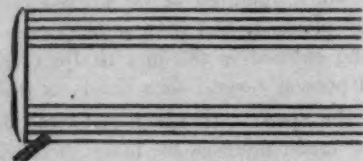
(2) The emphasis is on the words "in the exact form," but even so André here seems rather to be dogmatizing from his own experience as a composer. A lot of nonsense has, of course, been talked about Mozart's methods of composition, and the undoubtedly spurious letter to a certain "Herr Baron" (translated in Holmes' biography, Everyman Edition, p. 254) has been freely drawn upon. But the view that the creative process was with Mozart *essentially* completed before he put pen to paper, and that the work of recording his ideas was in the main a purely mechanical task, and one that he always tried to postpone to the very last moment, is supported by an overwhelming mass of evidence. We may cite, for instance, the story of the composition of the overture to Don Giovanni, which has been told in many incredible forms, but undoubtedly has some truth behind it, or Mozart's own account of the Prelude and Fugue, which he wrote for his sister (K.394), working out the former in his head whilst he committed the latter to paper. Nissen also makes a significant remark (p. 694) when he says, "The essence of his great productivity during the last years of his life was simply that he wrote more down." An excellent discussion of the whole question, with full references to the available evidence, is to be found in Abert's Biography, vol. 2, pp. 117 sqq.

(3) If André is referring, as the context seems to demand, to complex passages for which Mozart had to have recourse to preliminary essays, it is a pity that he did not give some examples. The very interesting variants of passages in *Figaro*, for instance, particulars of which are given in the preface to Breitkopf and Härtel's edition of the full score, hardly come within this category. In fact, most of the "Mozart Sketches," about which information is available, appear to be either rough drafts of works which were never completed, or more or less finished compositions, or portions of compositions, which were afterwards superseded by quite different versions (e.g., K.389). The various collections referred to under K. Anhang 109a, may contain some of the fragments previously in André's possession.

made from a rough sketch, or they occur in scores which had also to be used by the basses to play from. Their part had then to be written in a larger hand.⁽¹⁾ Instances of this are to be found in several of the opera scores. The notes are always very accurately placed upon the staves.

4. Mozart's style of writing is so characteristic that no one who has once made himself familiar with its peculiarities can ever mistake it. As examples I may cite:—

- (a) The two oblique strokes⁽²⁾ under the "brace":—



- (b) The "pauses" at the conclusion of a piece, which are made something like this:—



As a rule the lowest part is also marked by a pause.

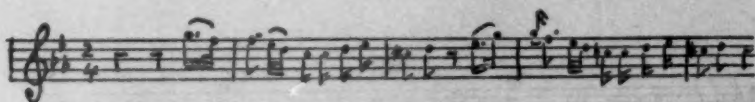
- (c) Where space allows the words "Piano" and "Forte" are usually indicated by their first three letters.

(1) The German runs, "sie finden sich in solchen Partituren, aus welchen die Bässe ihre Stimmen mitlesen und daher ihre Noten vergrößert erhalten mussten." The passage obviously implies that the basses occasionally were not provided with parts of their own but had to read their part from the full score, presumably looking over the shoulders of the composer, who would have it before him as he led the orchestra from his place at the harpsichord. The plan of Hasse's orchestra at Dresden, which Rousseau gives in his *Dictionnaire de Musique* (pl. G. fig. 1) shows the basses divided into two bodies grouped about each of the two harpsichords, and many eighteenth century prints show the bass-players with their eyes earnestly fixed upon the harpsichord.

(2) The mere employment of this sign can hardly be accounted a Mozartian peculiarity, as it was and is very widely in use. The strokes are perhaps more prominent than usual in Mozart's scores.

- (d) Semiquaver appoggiaturas are indicated by one stroke or hook only.⁽¹⁾ This is a real Mozartian peculiarity, not found with this signification in the works of other composers. Mozart also formed detached semiquavers by first writing the quaver hook and then simply making a stroke through the tail of the note instead of adding a second hook.⁽²⁾

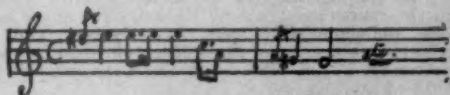
(1) The following passage, for instance, from Tamino's first air in the Magic Flute:—



appears in Mozart's manuscript in the following form:—



This illustrates both the peculiarities to which André refers. As a rule Mozart makes no distinction between an appoggiatura and an acciaccatura, making a stroke through the tail of the note even where he clearly intended an appoggiatura effect. Thus the opening phrase of the pianoforte sonata in A min. (K.310) is written by Mozart:—



but it is clear that the first grace note is meant for an acciaccatura and the second for an appoggiatura, and the passage should be played

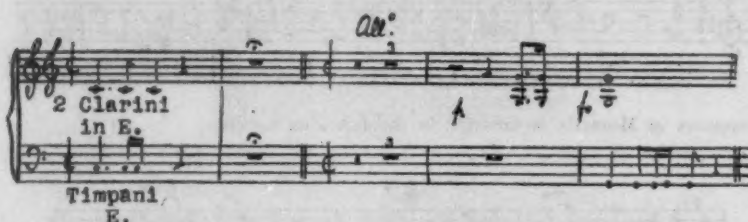


as indeed Mozart writes it on its recurrence in bars 9 and 10.

(2) See note above.

5. The fact that many manuscripts that remained unfinished have the date of composition at their head⁽¹⁾ may at least be taken as proof that it was not Mozart's intention to leave them so.

6. From lack of space or of a sufficient number of staves Mozart often wrote a supplementary score for many accessory parts, and, in the opera scores, for the unessential wind instruments also.⁽²⁾ Among his manuscripts is found a score of this kind for two trumpets and drums, forming part of a concerto in E maj., which begins with an *adagio non troppo*. As I know nothing further of this concerto, I will quote the opening bars of the trumpet and drum score, on the chance that they may lead to its discovery.⁽³⁾



7. At Mozart's death, the manuscripts which he left behind him were in serious confusion, and the Abbé Stadler⁽⁴⁾ and Nissen had

(1) *E.g.*, the Rondo for Horn and Orchestra (K.373).

(2) Thus the Bass-horn parts in the Masonic Funeral Music (K.477) are written separately on the last page of the score. Particulars of the supplementary scores in the operas are given by Köchel. The extra leaves on which Mozart wrote these additional parts were obviously very liable to go astray. Several are, in fact, missing from the autograph score of Don Giovanni, which is now preserved in the library of the Conservatoire at Paris (see Köchel's note, 1905 ed.).

(3) No concerto in E has so far come to light.

(4) Maximilian Stadler (1748-1833) was a meritorious composer of church music, but is now chiefly remembered for his contributions to the controversy concerning the authenticity of Mozart's Requiem (*Vertheidigung der Echtheit des Mozartschen Requiem*, 1826, with supplements in 1827). At the beginning of the *Vertheidigung* he gives an interesting account of his work on Mozart's MSS., which is, I think, worth translating here. " . . . After his [Mozart's] death, however, I was able to be of some service to his widow in connection with the manuscripts which he had left behind him. Madame Mozart, in fact, asked me to bring them into some sort of order. She wanted to send them to my house, but I would not hear of that, and promised that as often as I had leisure I would go to her, and in the presence of Herr Nissen, who lived near her [Nissen, who afterwards married Constanze, was lodging with her at the time], go through the whole musical remains of the late master, arrange them in order and catalogue them. This I soon did, preparing a description of each item, which was then carefully written down by

great trouble in bringing them into the order in which I found them in 1799, when I was in Vienna. When they arrived here at Offenbach, F. Gleissner,⁽¹⁾ who held the position of proof-reader in my establishment, and had become acquainted with Mozart, presumably when the latter was in Munich, asked to be allowed to go through the manuscripts once again and to arrange them in a fresh order. It was he who is responsible for the figures in red ink which are to be found on them. By these he arranged the manuscripts not in chronological order, but according to their character, and mixed copies with originals indiscriminately. There were, in fact, several compositions the originals of which I had been unable to obtain, but of which I had procured copies made in Mozart's own lifetime. In the present catalogue, however, I have only noticed such copies in cases where I had independent evidence that allowed of their being arranged in a chronological order, and put their authenticity beyond question.

8. Manuscripts which had no superscription I carefully investigated in the light of the style of handwriting which they exhibited; and from the evidence so obtained, and from such other information as was in my possession assigned the date of their composition. There are, however, some manuscripts in this class, the oratorio *La Betulia liberata*, for example, where the handwriting cannot be brought satisfactorily into line with the other evidence. To judge from the handwriting this oratorio should be dated shortly after 1770, but a note in Mozart's own hand states that it was first produced in February,

Herr Nissen, who very quickly had the catalogue ready. As is well known Herr André of Offenbach later purchased the whole collection. I will take this opportunity of declaring the pleasure which the task gave me. I discovered how industrious Mozart was in his youth, how he jotted down not only original ideas of his own but also ideas that had particularly appealed to him in the works of other masters, and worked them out later after his own fashion, 'making the dry bones live,' as we say. I also found how assiduously he studied the great Handel, and took him as his model for his serious vocal works. I found, for instance, a Grand Mass [K.427] not quite completed, and later converted by Mozart himself into the oratorio *Davidde penitente*, which is written throughout in the Handelian style. Similarly he wrote out many of the pieces of his master Eberlin in score, and took from the latter the theme of his *Misericordias Domini* [K.222]. In conclusion, I had the opportunity of gaining the most thorough knowledge of Mozart's handwriting, which remained the same right to the end, and is now as familiar to me as my own." Catalogues by Stadler were printed in the supplement to Nissen's biography, and were reproduced by Holmes (Everyman ed., p. 288).

(1) Franz Gleissner (1760-18 P.), Court Musician to the Elector of Bavaria, was the first to realise the importance for music-printing of the lithographic process invented by Senefelder in 1796. He was first associated with the firm of Falter at Munich, but in 1799 was invited by André to join Senefelder in supervising the creation of an extensive lithographic plant which he was installing at Offenbach. André's remarks in the text would hardly suggest that Gleissner's connection with his establishment had been so intimate.

1785,⁽¹⁾ although his catalogue, which starts in 1784, says nothing about it.

9. As from February, 1784, onwards, Mozart himself kept a catalogue of his works and entered in it even quite trifling things like dances and other such pieces, I have not assigned any works which are without a superscription to the years 1784-1791, although it is quite possible that many of them fall within that period.⁽²⁾

C. B. OLDMAN.

(1) To judge from the facsimile of the first page of the MS., reproduced in Schiedermair's collection, the handwriting might well suggest an even earlier date. The note, which is nowhere else stated to be in Mozart's hand, is not to be found in the MS., but appears to have been discovered by André on a (printed?) copy of the "libretto" (Jahn, 2nd ed., I, 196: Abert, I, 287). This date is probably a mistake for 1786, which is the date given by André in his note on this oratorio in the main body of his catalogue. Jahn, who obtained his information from André, also gives the date as 1786.

(2) Köchel assigns to this period 13 works not mentioned in Mozart's catalogue, viz., K.461-463, 485, 506-508, 532, 579, 609, 624, 625, 625 [the Requiem]; but these either bear dates in Mozart's own hand or can be dated with some certainty from other evidence.

My Years of Indiscretion. By Cyril Scott. Mills and Boon. 15s. net.

Autobiographies belong to old age. Mr. Scott writes one before he reaches the years of happy and bitter reflections; it is his prerogative also to gird at old, and he does not look forward to the privilege of reproving youth. He tries to depict himself truthfully, and he finds himself in the position of the man who tried to write a report of his own concert for a local paper—he simply cannot bring himself to do other than find fault. Thus we feel at the end, as indeed friends have told him, that he must be a much better fellow than he writes himself down. Still, it would have been interesting to know in what way better.

One could wish that there were more in this book about music. One of his few musical judgments is certainly a true one—Ravel's quartet, "apart from its content, strikes me as the most *well-sounding* quartet that has ever been written." But we turn eagerly to a chapter called "Impressions of Debussy," and find there more about Debussy's impressions of Cyril Scott, and a great deal about Henry Hadley and somebody called "Maudie." On one occasion he showed his "Heroic Suite" to Richter, who said he was glad to find "a *new* great work," meaning, as the italics show, new, and yet great. On this Mr. Scott makes the odd comment—

But was it a great work? No; it was not new enough to merit the epithet "great." . . . I should have preferred him to say: "It goes too far for me." . . . But even that work I have destroyed and am thankful it was never performed.

—and this, in conjunction with constant reference to the shocks which his "outrageous" harmonies administered to an, on the whole, hostile world, allows one to see that his idea of greatness is only iconoclasm—not, seeing further through the millstone.

CINEMA MUSIC

ALTHOUGH music in the majority of cinemas is still considered by the proprietors to be a necessary and expensive evil, the more enterprising American film producers believe that the time is near when the term "cinema music" will become synonymous with such noble words as opera, symphony and oratorio: not that they believe a musical Messiah will come to their aid endowed with high natural gifts developed by years of study and experience, like Beethoven, Wagner, or even Stravinsky, but that Mr. Griffiths will discover in the vicinity of Hollywood presumably, sweeping a studio floor perhaps, a genius similar to himself, only with the genius scattered in all directions, including music. Only a few months ago, commenting on the possibilities of a "cinema symphony," a writer well-known in the Trade said that he hoped Mr. Richard Strauss would refrain from carrying out his threat to write one, and sternly advised Mr. Eugene Goossens to desist, as what was required for that sort of composition was talent and experience in the art of cinematography. So this subject is one to which no class of readers can remain indifferent, and as the present writer has collected several extracts of peculiar significance from music scores issued with the great American master-films, British musicians may now learn something of the great forward movement their art has taken in America.

Everybody agrees that the educative results of the film are highly important, and since the cinema took hold of it the human mind has developed in certain ways to a marked extent. Although film production remains in many respects the least appreciated of the arts, and in cinema art there is not the necessity for that collaboration between audience and artists so requisite in dramatic art, yet in music the cinemas seem to be leading national taste to a degree inconceivable a decade ago. In those days, when the cinema was only considered a second-rate form of entertainment, good music did not figure in the exhibitor's programme at all. As a rule it was supplied by a pianist whose repertoire did not extend far beyond a bad version of the "Maiden's Prayer" or the "Robin's Return" and the "Merry Widow" Waltz. In some picture theatres, it is true, an "orchestra" did perform, but rarely did the combination consist of more than a

violin, piano, trombone and the inevitable drums. No theatre, of course, was complete without its storm-raising equipment, its cocoanut shells for imitating galloping horses, its bags of glass, and its assortment of cycle and telephone bells, motor horns, hooters and clappers. Specialists in these noise-making implements were paid handsome wages to sit behind the screen or in the wings and curdle the blood of the patrons. After they had fallen into disuse for a few years, the revival of them during the past eighteen months has been such that even the specialist of bygone days and his partner in inebriation, the "Lecturer," would gape in astonishment at the part they play in the film presentations of to-day. That the revival of "effects" has supplied the missing link in the art of cinema music is evident from their extensive use, and especially by the following extract from an article which appeared in the *Manchester Despatch* a few months ago: "The production of 'effects' to accompany films is a department of screen exhibiting which is beginning to be more and more cultivated. At some of the super-film shows it has already been developed to a high point, especially by that master of realism, Mr. Van Damm, at the Palace Theatre, London. But I was astonished, while holiday making this year at a small country town where the cinema theatre is the one and only place of entertainment, to find how much had been done in this direction by the manager, even of this comparatively small house, with very limited resources. In a pit in front of the screen, like a miniature theatre orchestra, sat a man and a boy who between them had invented or improved upon the various "instruments" they played on. A large rattle, with the rachets placed unevenly, imitated the crackle of rifle or machine-gun fire, or the smashing of woodwork, according to how fast it was turned. Two motor horns of varying notes and several small tins filled with shot (which were shaken rhythmically) gave all necessary realism to the departure and arrival of motor cars of different makes. A quantity of sand spread on the top of a big drum produced, when swished about with the hand, a good imitation of the sea washing the shore, or a train gathering speed from a station—which it was to be, depending upon the action of the hand that did the swishing. Most remarkable of all, perhaps, were the sounds the junior member of the 'orchestra' produced by blowing through various-sized glass lamp-funnels. The whistling of the wind, the roar of lions, the growl of tigers, the howls of dogs and wolves—all seemed to come easy to him. When some Charlie Chaplin was smashing a window of crockery the necessary noise was produced by turning once or twice a rough wooden cabinet, with shelves inside it, from which a number of pieces of broken crockery tumbled whenever the cabinet was shifted. It was

astonishing that convincing noises were produced by these very simple means."

Thus the transfiguration of cinema music is complete. Where it once implied snatches from the "Blue Danube" waltz with "effects" it now implies "effects"—accompanied by appropriate odds and ends from the works of the great classical masters, and of those American composers of the present time whose genius exerts itself only when composing accompaniments for film masterpieces. As for the "effects" taking precedence of the music, the truth of this statement will be obvious when it is made clear that they are always devised, and the synchronisation of them with the film superintended, by the manager, whose total ignorance of the art of music, and very often the lack of even a respectable education, fits him in a striking manner for his position as "Master of Effects." After the "effects," one must remember that in the relation between the film and music, similarity of atmosphere or synchronisation is the principle consideration; even a tramp would leave his seat in disgust nowadays if he heard the orchestra playing the "Wedding March" to a death scene, and to obviate this, a musician who understands the business is generally kept handy in a studio, and whenever a film is completed he views it several times (he is often present during the producing) and writes up his suggestions as to music which he thinks will fit the picture. These musical suggestions accompany the film on its tour, and wherever it is screened the orchestra either performs them in their entirety or music of a similar nature is selected. Where a knowledge of the classics is confined to the allegro movements from overtures and a few odds and ends like the first dozen bars of the adagio from the "Pathetic" sonata the first eighteen bars from the 5/4 movement of the "Pathetic" symphony . . . or the last movement of the "Moonlight" sonata, transcribed in C minor for full cinema orchestra, and found most effective as a "storm agitato," it is plain that the works of the best composers are not sufficient for the needs of even an ordinary cinema. Special music therefore has had to be written to suit particular scenes that may occur in pictures and that cannot be usefully fitted with extracts from the classics. Most of this music is American, and Mr. Ernst Luz, that distinguished American cinema musician, who composed and compiled the music for Rex Ingram's film version of the "Four Horsemen of the Apocalypse," has a reputation as one of the leading men of the day in his own branch of the business. Like Wagner, he is also a poet of no mean ability, but while it is impossible to quote any of his poems, a single reproduction of one of his compositions will give a reasonable idea of his talents in all directions.

Ex. 1.

A.B.C. Dramatic Set No. 19.

By Ernst Luz

Note: Illustrates the heavy legato mystical in emotional manner.
As a theme will illustrate brute force.

PIANO HEAVY CHARACTER THEME
(Heavy dramatic desc.)
Adagio Maestoso

The musical score is written for piano and consists of three systems. Each system has a treble and bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar but more rhythmic pattern. The second system continues the melody in the treble, with some notes beamed together. The third system shows the end of the piece, with a final note in the bass staff marked 'In 8th' and a 'Repeat until Cue' instruction.

N.B.—The last note in the bass should be D.

There have always been difficulties with the musical suggestion sheet. The music was often found to be irrelevant, and sometimes could not be obtained in time for the presentation of the film. To avoid such trouble a different system is observed by the producers of the American masterpieces . . . nothing less than a complete music score being considered adequate—not a full score—abstract subjects such as orchestration, harmony, form, rhythm, &c., being of little value in cinema music—but a piano score, which is drawn up and eventually “arranged” for the other orchestral instruments. An extract from the score which accompanied the Fox film “Monte Cristo,” the best score to date, will demonstrate the knowledge required to write successful cinema symphonies.

Ex. 2.

Violins
Flutes

Celli
Bass

The musical score for Ex. 2 consists of three systems of staves. The top staff is for Violins and Flutes, the middle for Celli and Bass. The music is in 2/4 time and features a complex, rapid melodic line in the upper staves and a more rhythmic, supporting line in the lower staves. The notation includes many beamed notes and rests.

It is rather Wagnerian in its origin, but the treatment would almost excite the envy of a Schönberg, whilst the following passage for flutes from the same score has not yet been successfully performed outside America.

Ex. 3.
Allo Marcato

Flauti
1^a
2^a

The musical score for Ex. 3 is for two flutes. It is in 2/4 time and marked 'Allo Marcato'. The notation features a series of eighth and sixteenth notes, with some trills indicated by 'tr' above the notes. The score is written on two staves, with the first staff for Flute 1 and the second for Flute 2.

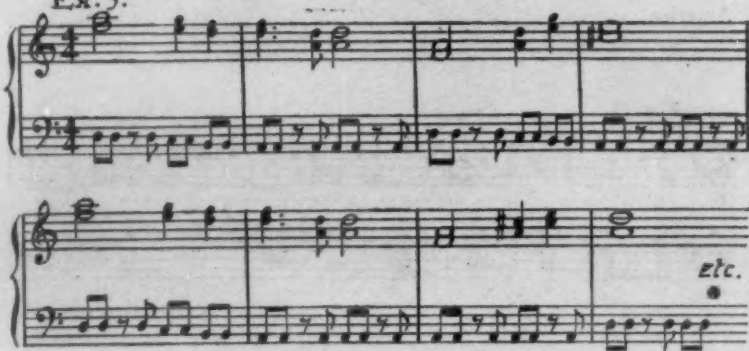
By the constant use in film scores of the "Marseillaise" and "Nearer My God to Thee," they might be considered the most popular tunes in America. Here is the "Monte Cristo" version of the former:

Ex. 4.



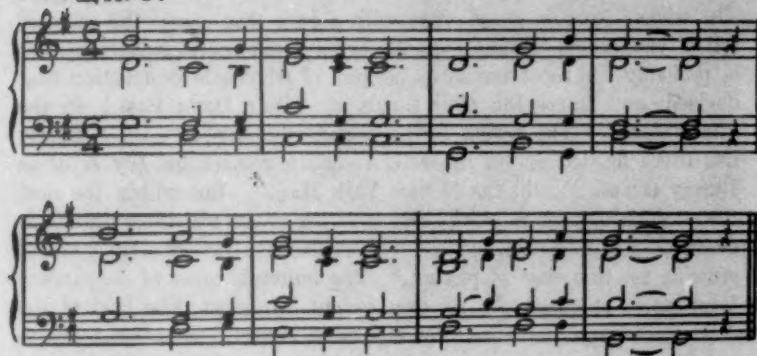
and the " Way Down East " version of the latter :

Ex. 5.



The compiler of the music to " The Town that Forgot God " decided on a more natural, but entirely original version of this, as follows (to be taken in slow waltz time) :

Ex. 6.



This picture has been screened with enormous success both in America and in England. The "storm" was the last word in realism, and so vivid that one expected the theatre to be swept away in the path of the raging torrent. According to the producers the scene of the storm was staged in a valley in a remote section of New Jersey where fifty-two buildings were erected—houses lighted and furnished; streets with concrete foundations; a church, several halls and various stores—the whole constituting a small town. Some idea of the expense involved can be gathered from the facts that 140,000 feet of timber and 10,000 shingles were used in construction, and in order to accumulate sufficient water, a concrete dam twenty-one feet in height was erected, which held back over four million gallons of water. About three months were occupied in building the town, which was then destroyed by exploding the dam, the release of the water forming a great climax to a real storm which swept over New Jersey at the same time. At the height of the storm, the immense volume of rushing waters descended on the town and was photographed by twenty-four cameras erected on steel stanchions; of the thirty powerful sunlight arc lamps used for the lighting effects, nine were put out of action by the terrific rush of the flood. The film critics were rightly amazed at such realism . . . the "Sunday Express" said that the film "contained scenes so intensely dramatic and thrilling that had they been cast in stage form (which would have been difficult) all London would rush to see them. Photoplays, apart from those specially presented, come and go swiftly. The critic can do no more than arrest a few on their way to oblivion . . . so ingenious and powerful as to rank with the best works of any dramatist you like to name . . . dealt with the theme of vengeance . . . something

deadly does happen. God opens the heavens and unleashes a cyclone. The wicked town is swept away with a fury that exacts the extreme toll of vengeance, leaving only the orphan and friend unharmed. It is probably the most terrific panorama of wholesale destruction ever devised, and leaves the river thrills of 'Way Down East' in the infant class." The acting in this picture was superb . . . "Rarely has there flashed across the screen such a remarkable boy actor as Bunny Grauer," said the "New York Mail." But within the next few months there is no doubt that even the storm which has just been described will find itself in the "infant class," so great is the demand growing for this class of picture.* The lethargic mind of the cinema frequenter, oppressed by its own weight is always, like that of the dope fiend, requiring some new and more powerful sensation. Fortunately, the film producer is never at a loss to make scenes calculated to awaken the most violent emotions in the most hardened of their victims. The French Revolution, for instance, has been the theme of a score of famous films, although historians might gasp at the treatment of it. Massacres, war, murder, fire, insanity, adultery, all find a place in the films, and no doubt the most popular producer is the man who can make a fine film by combining the lot.† One cannot speak long of cinema music without calling to mind the name of Mr. D. W. Griffiths. Each successive masterpiece of his has been hailed by the whole world as greater than the last, and all of them witnessed by millions of people. "Way Down East" ran for three hundred performances at the Empire Theatre, London, toured the English music halls with enormous success, and then the cinemas, and it is still drawing huge crowds in various parts of the country. There was a great outcry at first against what was thought to be the astute action of Mr. Griffiths in first of all hiring music halls and running "Way Down East" himself, instead of taking the proper course and releasing it immediately to the trade; but the enormous success of the film softened the reproaches and eventually

*This is already a fact. J. Stuart Blackton's film "On the Banks of the Wabash" depicts the greatest storm and flood scenes ever shewn on the screen.

"Oh! the moonlight's fair to-night along the Wabash,
From the fields there comes the breath of new mown hay;
Thro' the aycamores the candle lights are gleaming,
On the banks of the Wabash far away."

So runs the poem: who can guess what soul stirring elements are contained in the film?

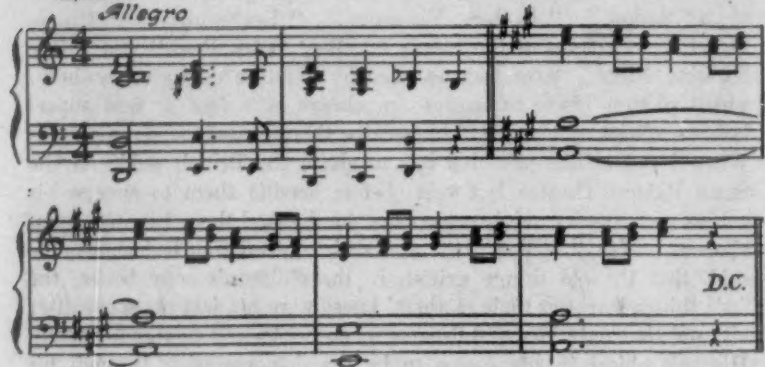
†One has just come from Austria involving the destruction of Sodom and Gomorrah.

the matter was forgotten. In giving praise to him in the "Times" newspaper recently, a writer said that he makes *vast* pictures out of his own head with energy and resource. The same newspaper said just over a year ago that he is the greatest producer in the world, and has had more influence on the history of the film than any of the more popular film heroes and heroines. His pictures "The Birth of a Nation," "Broken Blossoms," "Intolerance," "Dream Street," "Orphans of the Storm," "Way Down East" and "One Exciting Night," have been extolled by knowing critics everywhere, whilst picture house managers are always at a loss to find superlatives sufficiently "super" to describe them in their advertisements. When Mr. Griffiths gave his last words to the British public at the Scala Picture Theatre last year, before leaving them to engage his genius with another mighty spectacle, he thanked them for their great kindness to his "little plays," and their appreciation had shown, he said, that the old things written in the children's copy books, the little things learnt at their mothers' knees were not just nonsense after all, and that only love and dreams made bricks and mortar beautiful. His sole object in life seems to be the demonstration through his pictures of the triumph of good over evil, for it has been the pious theme of all his productions. Lust and crime, although far from savoury subjects, are necessary to his plan, and he treats them with that master touch which could popularise anything. The villain always comes to a bad end, and the innocent girl after whom he has lusted always marries the pure hero. If we accuse Mr. Griffiths of pandering to the morbid tastes of that section of the public with whom Ethel M. Dell is so popular, we cannot blame him for imagining himself another deliverer and uttering pious platitudes now and again. His great "storm" scenes are marvels of what is known in Los Angeles and in the trade generally as "showmanship." He has created a craze for them in America—indeed, he might be called the pioneer of them, and at the present moment fifty per cent. or more of American films feature a storm, a forest fire, or some sort of catastrophe "the like of which has never yet been seen by man."

The music scores which accompanied Mr. Griffiths' films will come to no harm with a little sifting, although it is difficult to know exactly where to begin. The music to "Dream Street" will not bear investigation; compiled by a Mr. Louis Silvers, who cannot now achieve success even in ragtime, in spite of strenuous efforts, there are mistakes of some sort in nearly every bar of a "score" some 170 pages in length. In an ordinary way, such an arrangement as the following, which occurred in "Way Down East," would be termed a vulgar travesty, but to Mr. Griffiths, and those like him, it demon-

strates superb musical "showmanship." Indeed, it was first rumoured that the great producer had himself composed the music for this particular film.

Ex. 7.

Allegro

This was played while the villain contracted a mock marriage ceremony with the unsuspecting heroine. But it is in the tragic parts and the Wild-West "thriller" parts of his pictures that provide the greatest interest to musicians, as here they will find perhaps the first examples of what may be called luminous music, and if any member of the orchestra suggested to the conductor who toured with the picture that the music was impossible to play, he was informed that *that* was immaterial, as the *effect* was all that was necessary.

"Orphans of the Storm" was full of passages like this :

Ex. 8.

Allegro

whilst during the famous "ride" to the guillotine and during the great mob fights the brass blew fanfares and other kinds of music as

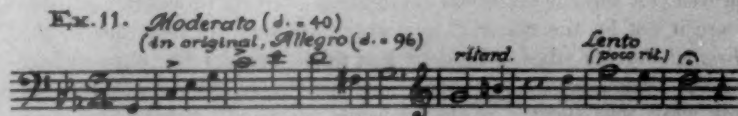
hard as possible, no matter what was played by the piano, three or four violins, cello, bass and trio of woodwind, which constituted the remainder of the orchestra; the drummer rained blows on his timpani in such keys and in such a manner that even Arthur Bliss was astonished at the amazing possibilities of those instruments. Trumpeters on the stage fanfared till they were black in the face, fireworks were discharged, revolvers, stage bombs, fire-alarms, wind sheets; thunder, rain, lightning . . . every conceivable effect was engaged in making the most diabolical noises known inside and outside the history of music. When the storm lulled a bit, Weber received a little kindlier treatment than had been meted out to his contemporaries.



And that was one of Mr. Griffiths' great epics. Many who have seen it will think it ill deserves to be decorated by him with so splendid a description. In "Way Down East," when Lilian Gish, the heroine, nearly loses her life in another great "storm," the *Flying Dutchman* overture played fortissimo by the orchestra provided a quiet neutral background for similar effects to those used in the "Orphans of the Storm." To give greater realism to the roar of the rushing waters, the drummer was again in great demand, and according to a trade journal this music "ran the whole gamut of the emotions, so much so that the orchestra was cheered to the echo at the close of the performance." One wonders where this musical debauchery will end. "Music is Truth," said Wagner, but are we entitled to expect that producers and exhibitors know this? But if we cannot command the

beautiful and true in cinema music we can at least command honest music, for ninety per cent. of the music one hears in cinemas to-day is frankly dishonest. There are many reasons for this. The progress of cinema music during the past twelve years or more has been such that the violin and piano which figured so prominently in the first picture theatres now shine triumphantly surrounded by a host of other fine instruments. The organ, too, has helped to increase that volume of sound which is always expected of the cinema orchestra, although the tragic story of its fate would fill a book. Naturally, English cinema exhibitors looked to America for guidance in organ building and playing, and in that country there exists in the cinemas (and often in the churches and public halls) a type of instrument possessing features peculiarly its own—a production aiming at once at the novel and the sensational. In speaking of the English specimen, it would not be unfair to say that with one or two fine exceptions they are a disgrace to the craft. "With a diapason that would thrill a cathedral" was the generous description given to one ponderous four manual monstrosity erected a year ago, whilst a more recent and excellent instrument was described as possessing "a mighty tuba, which at the discretion of the performer can change its lion's roar to the merest whisper." Exhibitors who advertise their organs in such a manner (called "showmanship" in advertising) are not likely to be influenced by the claims of a modest but first-class executant. The man who can ape the American specimen is mainly in demand, and in one leading London cinema they have even found it necessary to import one direct, and he is now delighting huge audiences with his own renderings of "No! We have NO Monkey-nuts to-day," and other well-known American classics. Even where a good organist does happen to get an appointment he is invariably kept down by some illiterate violin conductor, who fears the abilities of a good musician. The mind of this same violinist, which once struggled with the weight of such a problem as giving a modest rendering of *Poet and Peasant*, is now concealed under the veneer of "showmanship," and even Beethoven Symphonies are not beyond the powers of his genius. Unfortunately, a little more than "showmanship" is necessary to interpret even the first bar of a symphony, and it is not surprising that the travesties of *tempi* indulged in by conductors like Bülow out of caprice are indulged in by the leaders of cinema orchestras out of that gross ignorance which is supposed by the illiterate to lay bare the virgin soul of genius. The delicacy and complexity of the musical texture, harmony, form, the relations between motifs and themes, and the phrasing proceeding therefrom; such knowledge necessary to a proper understanding of the art of music; such knowledge which is

only acquired through years of patient study and profound meditation by minds specially created for the purpose, is given by the gods to the cinema musical director; indeed, very often the ability to spell decently is not considered part of his abilities. It is true, as Berlioz observed, that music is not made for everybody. It can only produce emotion upon men both intelligent and gifted with special and cultivated senses, and it has always appeared evident that a large number of people remain incapable of either feeling or understanding its power, except in a physical sense, which probably accounts for the amazing popularity of such compositions as Tchaikowsky's 1812 Overture or Litolf's "Robespierre." Outside the union of knowledge with inspiration, which constitutes the art of music, the musician can be only half an artist, even if he merits to be called an artist at all. In these circumstances there might be an excuse for the following, which is the opening of Beethoven's 5th Symphony, as played in one of our finest cinemas; or, again, the next, which represents the first bars of the scherzo.



Imagination will guess what happens to the other parts of it and to the other classical works that are rendered there. As Dan Leno might have said, even if the musical director has not the ability to get the works played properly, he always gets them rendered beautifully. Even in such easy compositions as "Salut D'Amour" and Coleridge

Taylor's intermezzo in C, one never hears correct phrasing. They are invariably taken as follows :

Ex. 12.



Ex. 13.



whilst a violinist with a fair amount of technique (who was also responsible for the above "renderings" of Beethoven) to show his wonderful command over *tempo rubato*, always played a certain passage from Kreisler's "Caprice Viennoise," as follows :

Ex. 14. *Andante Allegro*

Needless to say the audience was enraptured each time.

Nevertheless, there is a fine future possible for cinema music if the tastes of those responsible for it could be improved, for the cinema would cease to be a paying proposition at once were it not for the music. As a writer has recently remarked in the *English Review*, those who deny this might spend a few days looking at the various five-reel "sensations" with no accompaniment but the whirr and clicking of the projector. Thus, to discuss films as a popular medium of recreation independently of the contribution made by orchestra and organ, or even piano alone, is to discuss a mere mechanism which, lifeless in itself, is unable to impart the illusion of life in any of its manifestations. With the aid of music the pictures may be often enjoyed by those who repudiate their "educational" and "artistic" pretensions; but directly the band stops the illusion vanishes and the ordinary film story is then seen for the dull complicated claptrap that it is—a series of dumb motions assisted by printed

explanations. Producers decline to recognise the value of a musician-producer, and films date so rapidly that good music will never be exclusively composed for them after they have been produced. It will take some time before exhibitors realise that their orchestras are usually directed by men who are past masters in the art of bluff, who can convince any but experienced musicians of their wonderful knowledge and mastery of their craft. As a rule their only recommendation is a terrible tone concealed by an eternal vibrato, and by performing as many different works as possible during the exhibition of a picture they establish some sort of equilibrium between their own incompetence and the execution of the task before them. Moreover, when an exhibitor can fill his theatre with his films and an orchestra of twelve or thirteen it is not likely that, for the sake of music, he will add another hundred pounds to his weekly expenses by employing a larger orchestra and two competent conductors. Perhaps the remedy lies not so much with the exhibitor as it does with the public, and there is no doubt that if there was the demand for larger orchestras and efficient musical directors, they would be quickly provided.

CECIL AUSTIN.

REVIEWS OF BOOKS

The History of the Pianoforte. By Herbert Westerby. Kegan Paul. 12s. 6d.

The pianist's library is, if he knew it, immense, and this book both marshals the facts and gets them into focus. It is based, as E. Rapin's and O. Bie's histories were, on Weitzmann, but omits some names that no longer interest us and adds many fresh ones—the total is over 400. We have found no omissions worth mentioning: some of the inclusions are perhaps hardly worth while, except for completeness sake. There is a risk, no doubt, in ticking off a name with a single epithet, but in the cases where we have been able to judge the epithet seems to be well chosen. The scheme includes the harpsichord and clavecin composers and comes well down to the living. The cross divisions, partly by style, by form, and by nationality, are a little confusing, and seem to require fuller indexing—there is a valuable criticism of Handel on p. 178, for instance, which has escaped the index, and Cramer is not to be found on p. 852, where we are told to look for him. No mention is made of Haydn's most individual rhythms, and Falla deserves perhaps more than one line out of sixteen thousand. But there is a very generous amount of information of the best kind, and any pianist who reads it will certainly want to save up a few pounds to restock his library.

Music and Mind. By T. H. Yorke Trotter. Methuen and Co. 7s. 6d.

The book is in three parts—music from the psychological, evolutionary and educative sides. Education has been discussed elsewhere; being myself unfitted to deal with the psychology, I append an expert's opinion:—

Until recently that tract of the country of the mind in which musicians pursue their strange craft has not been explored very far beyond its borders either by scientists or philosophers. Now comes Psychology, child of Science and Philosophy, employing the methods of both, but viewed with extreme suspicion by both its parents, and promises to show to musicians how their mental operations can be related to other mental phenomena, and to offer to psychologists some data which have been inaccessible to non-musical philosophers. This book is a general preliminary survey of the ground. Its terminology is often loose, and one cannot help feeling that Dr. Trotter is untidy in postulating too many unrelated powers of the mind. We are allowed to regard as instincts tendencies to feel and know, as well as the specific tendencies to certain actions, but to say that the love of beautiful tone is instinctive or to speak of a rhythmic and a consonant instinct is to use the word in a popular, not a scientific, sense. It is better to reserve for instinct a dynamic significance, and for the other original powers of the mind like intuition (which Dr. Trotter calls a fluid instinct), and the vaguer principles of apprehension, like perception of contrast and climax, to use merely the word "innate." Nor are some of the terms used consistently throughout the book: intuition is treated as "not intellectual"—which seems strange for what is the most fundamental mode of active cognition—but the antithesis is impossible to maintain, and later in the book, when we are considering education, we are told that "intellect and intuition go closely together." The book, however, does not tumble to pieces because of these loose nuts, and the main argument provides a basis for a satisfactory aesthetic: Music is most intimately connected with the feeling side of our nature, but the feelings expressed are derived from the subconscious flow of feeling, not from definite conscious emotions, which are resistive to artistic form and at best lead only to programme music. It would have been interesting to have had an examination of the modern doctrines of the symbolism of the subconscious. Not that you explain anything by relegating it to the subconscious, but anything which might throw light on the mysterious biological foundations of music would be interesting. With this exception the survey is surprisingly complete.

F. S. H.

In the second part, evolution, music is considered as tone and rhythm. The account of rhythm is excellent; false theories are pushed gently aside and the true doctrine exhibited. But the account of tone leaves much to be desired. No evidence whatever is adduced for the view which originated with Oscar Fleischer, and was repeated by Miss Glyn and others, that the scale started with a feeling for the common chord, and the evidence against it is overwhelming. Every people on the earth has affirmed the pre-eminence of the interval of the fourth. To say that D is added because it is "nearly midway" between C and E, and in the same breath that it will have a vibration-number *exactly midway* between C and E, is to confuse issues, even though both are true. The Pentatonic scale is correctly given (with the high sixth), but there is no indication that our major sixth is a different one. No attempt is made to show why it should have exactly five notes, and everywhere the same five (though in varying orders). The reasons given for the arrival of B and F in that scale are inadequate. The old heresy is repeated, later on, that B belongs to an ascending and B flat to a descending passage; in pure melody the reverse is the case. A second edition might greatly benefit by a reconsideration of these chapters.

A. H. F. S.

Other reviews will be found on pages 154, 168 and 176.

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